वेणीसंहारम्

THE VENĪSAMHĀRA OF BHATTA NĀRĀYANA

(Edited with a complete Translation into English, an exhaustive General Introduction discussing relevant topics pertaining to the play and to the author thereof, Notes, critical and explanatory, detailed analysis of the contents of Acts I to VI and useful Appendices)

BY

R. R. DESHPANDE, M. A.

Professor of Sanskrit, R R College, Bombay.

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PREFACE

This edition of Bhatta Nārāyaṇa's Veṇīsaṁhāra needs no apology The University of Bombay has prescribed this play for students appearing with Sanskrit as their Second Language at the Intermediate Arts examination (1934–36) *I have planned this edition with a view to making everything that is expected of an I A student available within the two covers of the book* Thus the text has been printed, taking care that the type used for verses makes them stand out from the rest of the portion For prose passages, Sanskrit as well as Prakrt, such type as would cause no strain to the reader has been used For easy reference (to explanations in the Notes) the lines after every verse are numbered. A passage which occurs before the first verse in any act would be indicated as O 2 for instance, in case it occurs in the second line of the text of the act Supposing the act happen to be the third, it would be indicated as III, o 2 Students should follow this method well to enable them to locate explanations of words and phrases in the Notes At the top of every *even* page is indicated in a corner the position of the first line on the page. Thus on page 130 '[४-१२-३' at the right hand corner conveys that the *first line* on that page is the third after the twelveth verse in the fourth act In the top corner on every *odd* page it is the position of the *last line* on the page that is indicated Thus on page 131 '४-१४-११]' in the left hand corner at the *top conveys that the last line of the text printed on* that page is the eleventh after the fourteenth verse in act IV I have tried to give as far as possible a *literal translation* of the text In the Notes besides giving the *anvaya* of every verse the main words in the sentence contained in the verse are printed in bold black type so that by reading those words the essence or the purport of the verse can easily be followed Wherever necessary the *alamkaras* in the verse have been named and explained

The General Introduction covers practically the entire range of topics the I A students are expected to master Thus the Date of the Author and also other information that can be culled regarding him the Source of the Veṇīsaṁhāra with changes introduced by Bhatta Nārāyaṇa, the significance of those changes, the author's style his skill in character delineation the vexed question 'Who is the Hero of the Veṇīsaṁhāra?' have all been dealt with at full length At the end of the General Introduction

is given an estimate of the play as also that of the playwright showing the place occupied by either in the history of Sanskrit literature. In the 'Notes', at the end of the explanation of everything important is given *an analysis of the contents of the act under consideration. If these analyses are read one after the other, students would get a correct idea of the plot of the play.* A reference to the appendices giving the *subhāṣitas* in the play will be immensely helpful. The more ambitious among the students will find the appendix dealing with the metres useful. For facilitating reference all verses in the play have been arranged alphabetically so far as their first lines go and the pages on which they can be found are indicated in another appendix yet. In short no pains have been spared to make the edition as useful to those for whom it is intended as possible.

Difficulties experienced in printing editions of Sanskrit works are patent to all. Due to deficiency of diacritical marks [illegible] disfigured the [illegible] keeping [illegible]

I offer my sincere thanks to my former pupils now working as my colleagues in the department of studies in Sanskrit, R. R. College, Mr. M. D. Paradkar M. A. (winner of the Bhau Daji Prize at his B. A.) and Mr. M. V. Mahashabde M. A. Vyākaraṇācārya (winner of the Bhandarkar Prize at his M. A.) for the valuable help they have given in the arduous task of correcting the proofs of over five hundred pages of this edition.

My sincere thanks to Mr. M. S. Kalbag, Dadar Book Depot who shouldered the responsibility of publishing the edition and to the New Bharat Printing Press, Girgaon and the Century Printer, Bhavani Śaṅkara Road, Dadar who printed the 'General Introduction, Text Translation' & the Notes' respectively.

I claim no originality in the pages which follow. I have derived help from all sources for which I express my sense of indebtedness and gratitude to all *pūrvasūris* or seniors in the field. Worthy of a special mention in this connection are the excellent editions of the play by Mr. M. R. Kale, Mr. B. P. Adarkar and the late Principal A. B. Gajendragadkar. Suggestions to improve the edition will be gladly and thankfully accepted.

R. R. College, Bombay
14th May, 1953

R. R. Deshpande

GENERAL INTRODUCTION

I

Information about the Author

Getting the personal account of an author is perhaps the most difficult task that can be set to a student of work in Sanskrit. The statement is particularly true in the case of Bhatta Narayana, the author of the वेणीसंहार. Besides the traditional account available from chronicles of Bengal like the क्षितीशवंशावलीचरित, [illegible], राजावली and दक्षिणराढीयघटककारिका—which works are but a poor substitute for history or biography proper, and besides whatever the author states in the प्रस्तावना of the वेणीसंहार and in some subsequent parts of the play to be indicated later, there is very little indeed for the reader to rely upon. Information thus culled, one has to remember, cannot be said to have an absolute certainty about it.

In the absence of definite information one has to make the most of what can be inferred about the author of the play.

Leaving what the क्षितीशवंशावलीचरित and similar other chronicles of Bengal have to say about the author of the वेणीसंहार for being considered later, it would be worth while collecting such bits of information as भट्ट नारायण has himself, not on all occasions quite intentionally, left for us. (The नान्दी, the प्रस्तावना, the प्रवेशक occuring between Acts II and III of the play and a few stray stanzas such as Act I 23, Act VI 43 and 46 (which latter is the भरतवाक्य of the play) will with advantage be carefully read. Collectively all these throw an amount of light on the name, the caste, *the literary acquisitions or learning and the religious, even philosophical inclination* of the author.

(A) *Evidence of the text*—(a) It is thus definite, that the author's name was भट्ट नारायण—'भट्ट' showing that he was a Brahmin by caste (Read यथागन्धे ब्राह्मणशोणित स्त्वेतत् । दहदहत् गल प्रविशति Act III also where the Rakshasa is made to show a special regard for Brahmanas, adding to the same, the author's admiration of Asvatthaman in Act IV) The expression कवेर्मृगराजलक्ष्मण need not present a stumbling block as indicating that the surname of the author was 'Simha' For, as has excellently been shown by Prof A B Gajendragadkar, it is an extremely artificial rendering of the text to regard मृगराजलक्ष्मन् as a term that paraphrases the surname of the poet (Read तदिदं कवेर्मृगराजलक्ष्मणो भट्टनारायणस्य कृतिं वेणीसंहारं नाम नाटकं प्रयोक्तुमुद्यता वयम् ।) (b) Further, it is clear that भट्टनारायण was a close student of the national epic of India Mahabhārata as he actually has dramatized a good deal if not the whole of the epic story (c) His fondness for the figures of speech (of which more in detail, later under Style of Bhatta Nārāyaṇa') and the fact that subsequent rhetoricians have drawn upon the वेणीसंहार in discussing many technicalities of the *Sāhityaśāstra* prove his mastery of the अलंकारशास्त्र. *(Cf I ii II 23–24 discussed by* विश्वनाथ *in his* साहित्यदर्पण *and notes on the same)* (d) The stanza 'आत्मारामा विहितरतया' etc. (Act I, 23) shows that he was familiar with the Vedanta philosophy The stanza 'कृतगुरुमहदादि–' etc (Act VI 43) displays his acquaintance with the cardinal tenets of the Samkhya philosophy, though these he mixes up with a Vedāntic idea in that very stanza (e) From the elaborate instructions that युधिष्ठिर is made to impart to his spies and ministers in the beginning of Act VI (read especially stanzas 2 & 3) and from what दुर्योधन is made to ask संजय (read st 5 हीयमानान् किल रिपून् नृपाः सदयते कथम् । दुःशासनेन हीनोऽहं सानुजः पाण्डवोऽधुना ।), if not also from the use of the technical term 'मण्डल' in the भरतवाक्य, it is obvious that भट्ट नारायण had cultivated no mean acquaintance with the राजनीतिशास्त्र (f) From 'तदत्र कविपरिश्रमानुरोधाद्वा उदात्तकथावस्तुगौरवाद्वा नवनाटकदर्शनकुतूहलाद्वा भवद्भिरवधानं दीयमानमभ्यर्थये' in the प्रस्तावना, which is reminiscent of the विक्रमोर्वशीय, I 2 so also from 'शरत्समयमाश्रित्य प्रवर्त्यतां संगीतकम्' and the following stanza descriptive of that season in the वेणीसंहार Act I, which

reminds the reader of 'ग्रीष्मसमयमधिकृत्य गीयताम् ।' and the following stanza descriptive of that season in the शाकुन्तल Act I, and again from the device of listening to the confidential talk of ladies (or girls in the शाकुन्तल) while the king remains concealed behind creepers that is used by कालिदास (शा० Act I) and भट्टनारायण (वे० Act II) in common *it is not too much to infer that भट्टनारायण had read the works of कालिदास to the extent of being directly influenced by the latter* (g) And may we in the absence of definite chronology, hazard one more detail of a like kind? Can we not say that 'क्वणत्कनककिंकिणीझणझणायितस्यन्दनैः' (शक्ति) of भट्टनारायण (वे Act IV) is an echo such as can be recognised of 'क्वणत्कनककिंकिणीझणझणा- नितस्यन्दनैः' of भवभूति and thus add that this is another poet of renown that *perhaps* influenced our author to some extent (h) All *the three stanzas in the first act constituting the नान्दी of the play* — the first two directly speaking of कृष्ण, the third speaking of शिव but contriving all the same to pay a glorious tribute to विष्णु (read 'इत्थं विष्णुना सम्मितं न वे. I, 3) declare that भट्टनारायण was a follower of a school that was *devoted* in an unstinted manner *to God Vishnu* This view is corroborated by the fact that throughout the play भट्टनारायण makes his characters such as युधिष्ठिर, भीमसेन etc speak of वासुदेव as the Lord divine (भगवान्) "भवतु न मवद्भक्तिर्द्वैत विना पुरुषोत्तम" (न VI 45, 1 ०) *confirms the conclusion that* भट्टनारायण was a भागवत Some uncertainty does, however, attach to the question whether it was the पाञ्चरात्र philosophy that he followed Despite भट्टनारायण's having been a devout worshipper of वासुदेव, in the वेणीसंहार at least he nowhere betrays his adhernce to the most important of the पाञ्चरात्र tenets (—stated by the great शंकराचार्य in the words भगवानेवैको वासुदेवो .. चतुर्धात्मानं प्रविभज्य प्रतिष्ठितो वासुदेवव्यूहरूपेण सङ्कर्षणव्यूहरूपेण प्रद्युम्नव्यूहरूपेणानिरुद्धव्यूहरूपेण च । वासुदेवो नाम परमात्मोच्यते। सङ्कर्षणो नाम जीवः । प्रद्युम्नो नाम मनः । अनिरुद्धो नामाहंकारः । Brahmasutraśamkarabhasya II, ii 42 introductory remarks) The conclusion in this matter would have to be expressed guardedly *Though it is not unlikely that भट्टनारायण was a follower of the पाञ्चरात्र system वेणीसंहार does not supply any positive evidence of the fact* (i) Lastly, we can reasonably think of भट्टनारायण's having

had a proficiency in the science pertaining to the institution of sacrifice (पूर्वमीमांसा). The elaborate metaphor which speaks of battle being identical with sacrifice (I, 22) can be taken to be not merely casual in nature.

(B) *Evidence of traditions*—This need not detain us for a very long time. Though accounts given by several works differ in some minor points, a consistent story can be made out of them. Bhatta Narayana, the traditions tell us, hailed from Kanyakubja or Kanoj and was a Brahmana with शाण्डिल्य as his गोत्र. The story goes that he migrated to Gauda or Bengal as he was specially invited by one King Ādiśura for officiating as a priest at a sacrifice 'which Ādiśura wanted to perform'. Prof. A. B. Gajendragadkar thinks that this migration of Bhatta Narāyana from Kanyakubja to the Gauda country is corroborated by contemporary history. 'Whereas Kanoj was the stronghold of aggressive Buddhism, pro-Brahmanic and anti-Buddhistic tradition continued in Bengal. It, therefore, sounds quite reasonable that Brahmanas following Vedic religion should migrate to Bengal from Kanyakubja in order to be able to follow their ancient religion of sacrifice without molestation.' Another detail that the traditional accounts supply is, that Ādiśura rewarded Bhatta Narayana with a grant of five villages. Some scholars have suggested that the incident of five villages being demanded by Yudhisthira occuring in the Veṇīsaṃhāra (Act I) has thus an autobiographical importance from the point of view the author of the play. In the Gauda country, we further learn, Bhatta Narayana prospered—'the number of those villages increased and Bhatta Narayana became founder of a dynasty of Kings'. Tradition also speaks of Bhatta Narayana as the first ancestor of the present illustrious Tagore family.

Before concluding, only one thing need be stated. It is that though the traditions cannot in all respects pass muster for history, the tendency of modern scholarship is to accept that Bhatta Nārayana of the chronicles of Bengal is none else but Bhatta Nārāyana, the author of the वेणीसंहार.

II

Date of Bhatta Nārāyana

In assigning dates to authors in whose cases they are not decided conclusively on the strength of unquestionable evidence, the procedure generally followed is to consider what the '*internal evidence*' and the '*external evidence*' tend to show. Of the two the former is a reference that the author in question makes to his predecessors. Though in the preceding section it was pointed out that Bhatta Narayana betrays an acquaintance with Kalidasa's (and perhaps Bhavabhuti's) works the detail cannot be regarded as supplying us a strong piece of internal evidence. Naturally it is the external evidence i e the reference made to the author in question by those that came after him that is to be sought as an aid. In point of this latter i e external evidence students of Bhatta Narayana are particularly lucky as the Venisamhara is laid under contribution by a large enough number of Sanskrit rhetoricians that were attracted to his work already available to them. (1) Important among such authors are to mention the latest first and the earliest last, विश्वनाथ (1350 A D) मम्मट (1100 A D) क्षेमेन्द्र (1050–1055 A D) भोजराज (1005 1054 A D) धनञ्जय (950 A D) आनन्दवर्धन (840-870 A D) and वामन (750 800 A D). This give us the *teminus ad quem* for the Venisamhara. Bhatta Narayana could not have flourished at a time later than the second half of the eighth century. But some years have to be allowed for the Venisamhara's having secured its popularity for itself. This may well take Bhatta Narayana to the last quarter of the seventh century, or a few years preceding that period. (2) Prof. A B Gajendragadkar notices the fact that Bāna who flourished in the first half the seventh century, refers to many of his distinguished predecessors but as he fails to mention Bhatta Narayana, it is possible for one to think that भट्ट नारायण was the successor of Bana. Combining this with what has been said of Vamana etc in (1) *we come to the conclusion that* भट्ट नारायण *must have lived between 650 and 750 A D*. (3) Ādisura who according to Bengal traditions is said to have invited Bhatta Narayana to settle in his province is regarded as the originator af the Sena Dynasty. This dynasty reigned in Bengal according to Cunnigham between 650-1108 A D. This

fact supports therefore what we have come to in (2) (4) Hieun Tsang in his account of his travels refers to Amsuvarman a king of Nepal who had his sister Bhogadevi married to a Prince Surasena Surasena is again identified with Ādisura As Amsuvarman is said to have ruled about 614 652 A D the latter half of the seventh century comes to be Ādisura s and consequently, Bhatta Nārāyana's date

This date is corroborated by the contemporary history, reference to which is made in I above It gets confirmed according to Professor A B Gajendradkar by the consideration of Bhatta Nārāyana s style Bhatta Nārāyana's style and Bhavabhuti s style are in his opinion much similar and probably belong to the same literary era As Bhavabhuti is placed sometime between 675 to 725 A D we can say that our date for Bhatta Nārāyana gets confirmed enough though ' it cannot be known whether he was a predecessor contemporary or successor of Bhavabhuti '

Wilson in his ' Theatre of the Hindus ' observes in this connection Ādisura is supposed to have reigned three centuries before our era but if we may place any dependence on Abulfazl's list of Bengal kings he was the twenty second prince in ascent from Belal Sen, who it is well known, reigned in the thirteenth century Assigning then the moderate duration of about three hundred years to these intermediate princes, and admitting the tradition with respect to Bhatta Narayana the Veṇīsaṃhara might have been written about the eighth or ninth century ' a period not at all incompatible with the comparative harshness of its style and the rudeness of its execution, particularly if we conclude agreeably to tradition that it was among the earliest results of the introduction of Brahmanical literature into Bengal

While discussing the same question in the introduction to his edition of the वेणीसंहार Julius Grill concludes that our author must have lived in the 6th or 7th century A D

Max Muller taking भट्टनारायण who is mentioned as a companion of बाण in the हर्षचरित in his wanderings to be the same as भट्टनारायण would make our author a contemporary of the celebrated author of the Kadamdari

Though the views of Wil on Grill and Max Muller are referred to for giving a complete account of the question the conclu ion in the matter i, a shown previously that भट्टनारायण probably belonged to the period between 6o0 A D to 7o0 A D

III

Character-delineation

The importance which character-delineation enjoys in the art of writing plays cannot be exaggerated It is one of the major factors by which a literary artist whatever be the form he choo e as his medium tands or falls An effective characterisation goes to constitute half the sucess of a play Contrariwise, a failure on the part of a play wright to represent to his readers men and women as he has viewed them, men and women along with their de ires and ambitions, motives and life-principles mar considerably the play as a whole Whatever else Bhatta Narayana has or has not succeded in achieving there can be no denying the fact that characteri ation is his veritable *forte* It has truly been ob erved that the wide popularity that the play has enjoyed ever since its introduction into the world of Sanskrit letters, it has enjoyed becau e of the masterly manner in which Bhatta Narayana has conveyed to u his conception of युधिष्ठिर and धृतराष्ट्र, कर्ण and अश्वत्थामन्, भीमसेन and दुर्योधन, द्रौपदी and भानुमती and of even the सखी of भानुमती. A detailed account of some of the e would fittingly be included in such an appreciation of the play as i attempted here

Bhatta Narayana was fully aware of the role that the 'principle of contrast' and the 'principle of similarity' play in the art of character—delineation He con equently has given u group—studies Bhimasena and Duryodhana thus both go together and stand apart one from the other; the same is the ca e with Karna and Aśvatthaman, with again Draupadi and Bhānumati Every member of these pairs has in some respects a remarkable re emblance with the other and still there are traits in which the constituents of the pairs differ from each other

(1) *Bhimasena*—Quite appropriately it is Bhima ena, the hero of the play (for a fuller discu ion of this que tion read

"Who is the hero of the Veṇīsaṃhāra ?" that follows), that claims our attention before all others Far from being a blood thirsty and boastful bully that he is said to be by some *Bhimasena embodies* a view point a typical *philosophy of life* The philosophy of life can very aptly be described in the words of the 'Song Celestial' as of the 'ये यथा मा प्रपद्यन्ते तांस्तथैव भजाम्यहम् ।'—sort 'Tit for tat' was the guiding principle of Bhimasena of the Veṇīsaṃhāra, much more than it could have been of any other of his brothers There is little wonder, then that the very first time that he appears before us he is all impatience against the Kauravas that have inflicted many an insult on the Pandavas in the past (Vide 'स्वस्था भवन्ति मयि जीवति धार्तराष्ट्राः ।' I, 8). He cannot tolerate for just a day at least, even the seniority of his ruling elder brother युधिष्ठिर (Vide अद्यैक दिवस ममासि न गुरुर्नाहं विधेयस्तव । Act I 12) And if any of his younger brothers wants to abide by His Majesty Yudhishthira he is free to do so they are all free to conclude any wanton treaty with the ignoble impossible sort of Kauravas He shall have nothing to do with them with their sophisticated nicely that puts them to shame to kill their enemies and makes it possible for them to remain gloriously unashamed at the dragging by her very hair, of their wedded wife, openly done by the enemy (Vide कुधा सधिं भीमो विघटयति यूय घटयत । I, 10 and युष्मान् ह्रेपयति क्रोधाल्लोके शत्रुकुलक्षय । न लज्जयति दाराणा सभाया केशकर्षणम् ॥ I, 17)

For a while he believes that Yudhisthira has gambled away not only his kingdom but also what is really the priceless treasure of a Ksatriya viz, his heroic lustre It is these feelings freely expressed by Bhimasena that have misled some into believing and maintaining that he is a mere 'bully But that is doing sheer injustice to his nature No one can state with any justification, that Bhimasena is altogether innocent of such social virtue a sense of respect for the elders readiness to show penitence for whatever is said or done while under the influence of anger His conciliatory words to सहदेव such as 'वत्स, (instead of the earlier 'अपि च रे मूर्ख') आगम्यताम् । यदार्य सुरभि सधानमिच्छन् अस्मान् पीडयति तद्भवानपि पश्यतु ।'—and the fine generalisation that he so naturally gives in the course of conversation 'गुरुमेतत् वन्या सट गुरव ।' Act I, (another occasion in Act V) should make us halt and think before blaming Bhima-

sena. At least the way he bears himself towards युधिष्ठिर after the slaughter of the greatest of his enemies, Duryodhana, in Act VI *should convince all of his humility and good breeding.* Impatient though he is to tie up the hair of Draupadi, he modestly seeks permission of युधिष्ठिर in words that only an obedient younger brother can utter - आर्य स एवाहम् । तन्मुञ्चतु मामार्यः क्षणमेकम् । Previous to this, Bhimasena has prostrated himself at the feet of Yudhisthira. We have to add to this, that for द्रौपदी he had the tenderest of feelings and the softest of ways. His frank apology for having unwittingly disregarded Draupadi 'देवि वधिनामर्षेरस्माभिरागतापि भवती नोपलक्षिता । अतो न मन्युं कर्तुमर्हसि' settles the question finally.

In short, भीमसेन is an inveterate enemy of the wicked that *go on breaking their promises, the type of physical strength and* mental outlook on life that cannot tolerate the snobbery of those that are in power, the type that seriously doubts the utility of the policy of '*laissez faire*' carried on *ad infinitum*, and is one who would prefer taking issues in his own hands and rushing to action, to sitting with folded hands and hoping that 'somehow truth will triumph in the long run.'

(2) *Duryodhana*—If Bhimasena is the hero, Duryodhana is the villain of the piece. A careful reader easily sees that Bhatta Nārāyaṇa has devoted greater space to the delineation of Duryodhana's character than that he has to that of the hero. The entire Second Act where दुर्योधन is shown to be voluptuous and that too at a time when his presence was most needed on the battle-field, Bhisma the commander-in-chief having fallen, is deliberately arranged. Bhatta Nārāyaṇa has even invented certain details that serve his dramatic purpose admirably well (Of these, more under 'Changes introduced by भट्ट नारायण'). Besides this *voluptuousness*, the suspicious nature of दुर्योधन displaying itself mainly in the shape of *jealousy*, has well been brought out (Vide - अहो कुल्टोचितमस्याः पापाया अश्लीलत्वम् । Act II). His seizing the opportunity when भानुमती begs permission of him to observe a vow there being no other concern of hers in so doing than accomplishing 'the cherished desires of my Lord himself' (आर्यपुत्र, न खलु मे आशङ्काकारणं युष्मासु संनिहितेषु । किन्त्वार्यपुत्रस्यैव

मनोरथसंपत्तिमभिनन्दामि), by answering that there was no other desire he entertained except that he should be able to enjoy his beloved's company at will (अयि सुंदरि, एतावन्त एव मनोरथा यदहं दयितया समं स्वेच्छया विहरामीति), amply shows how completely under the sway of passion he was. The mention of his bare lap that could easily accomodate Bhanumati's जघनस्थल produces in our mind utter disgust for him (Act II 23) though we have again to remember that Bhatta Narayana *wants such a disgust to be produced in the minds of his readers*. The darker the colours in which the villain is painted the better does the hero shine out against that background. दुर्योधन's *arrogance* and *pride* also are evidenced by the light manner in which he receives the tidings brought to him by the mother of Jayadratha, that Arjuna has vowed that he would either kill Jayadratha that day before sun set or commit suicide. The bantering reply एवमेतत् । सर्वजन प्रसिद्धैवामर्षिता पाण्डवानाम् । and again the question अम्ब मातः का शक्तिरस्ति धनंजयस्यान्यस्य वा . नामापि ग्रहीतुं ते तनयस्य । Act II throw light on his careless hauteur.

In the third act we see how Duryodhana implicitly believes in whatever the (according to भट्ट नारायण) intriguing ambitious Karna speaks to him about the venerable preceptor Drona and the innocent Aśvatthāman. It has to be noted however, that on having known दुर्योधन's pride and arrogance his voloptuousness and lack of all consideration for other persons' view-points one has not known all. The resolute Kṣatriya monarch, who is every inch a monarch by the bye, has many relieving features also in his nature. In point of *affection towards his brothers* and even more than that towards Karna by whom he always stood and for whom he displeased even the veteran Kṛpa and the young capable Aśvatthaman, he stands second not even to युधिष्ठिर whose resolve was that if even one of his younger brothers were to die on the battle field he would follow him in death (Read अपुण्यरूमिदम् । उपक्रियमाणाभावे – i e दु शासनादीनामभावे – निरुपकरणेन i e मया दुर्योधनेन and मामुद्दिश्य त्यजन्प्राणान् केनचिन्न निवारित [–कर्ण –]। तत्कृते त्यजतो बाष्प किं मे दीनस्य वार्यते । Act V). The fact that even after having lost all his brothers and supporters he does not so much

as think of conluding a treaty with युधिष्ठिर, though implored to do so by his old and helpless parents so appealingly, makes the readers look up to the 'villain' with respect. Nor does the *unanswerable logic* in the argument that he makes on this occasion against what धृतराष्ट्र, गान्धारी and सञ्जय said to him, fail to impress us. He deplores the fact that both गान्धारी and धृतराष्ट्र have almost forgotten that they were क्षत्रियs and as such expected to preserve their spirit against all odds. So overwhelmed by grief for their lost sons were they ! The suggestion thrown out by the wily old man धृतराष्ट्र that दुर्योधन should by some secret, or underhand manner, kill the पाण्डवs, *simply does not recommend itself to* दुर्योधन, क्षत्रिय to the marrow that he was. (Read in this connection stanzas 6 and 7 Act V and प्रत्यक्षं हतबन्धवा मम परे हन्तुं न योग्या रहः । किं वा तेन कृतेन तैरिव कृतं यन्न प्रकाश्यं रणे । 8, *ibid*). Finally, on having lost even शल्य, His Majesty Duryodhana repairs to and hides himself in a lake as he is ashamed to show himself up, without having carried out his reslove of killing the Pāndavas single-handed. The inevitable happens—but all along by sheer force of consistently spirited, though haughty demeanour, Duryodhana has impressed the readers so much that, for a while, they feel tempted to believe in the words 'नाहं केवलमैतु दैवमनुना निष्पाटवा मेदिनी ।' which he has uttered himself on a former occasion. 'Proud and arrogant, self-confident, vain and selfish' Duryodhana definitely is, but the charm in the delineation of Bhatta Nārāyaṇa lies in this, that even so, he excites the sympathy of the readers. Even a villain has occasionally an element of greatness in him. Duryodhana as delineated by Bhatta Nārāyaṇa is a typical representative of the class of great and may we add, paradoxical though it may appear, *noble* villains.

(3) & (4) *Karṇa and Aśvatthāman*—The third act makes an interesting reading as Bhatta Nārāyana presents to us therein *his conception* of Aśvatthāman and Karṇa. 'His conception' is said with a purpose. For if one follows the third act carefully, one is convinced that Bhatta Nārāyana wants to raise Aśvatthāman in the esteem of his readers, lowering Karṇa down at the same time. The enthusiastic young warrior that Aśvatthāman is, he is shocked to see the Kaurava army, even while, as he belie-

i.e. his father is commanding it. It well becomes a warrior's son, himself a warrior, to point out the futility of running away from the battle field when death, sooner or later, is bound to overcome all (अथ मरणमवश्यमेव जन्तो. किमिति मुधा मलिन यश कुरुध्वे ।). When he learns to his great sorrow, that his father has been killed in the most ignoble manner by the Pandavas, all his filial love, all his regard for his father wells up. The brave youth begin bemoaning the death of his father and even wishes to cast off his weapon. It is only on being consoled with no small difficulty by his maternal uncle Krpa, that he prepares himself again to continue fighting. It is of great moment to note that Aśvattha man as conceived by Bhatta Nārayana attached no importance to the office of the Commander-in-chief of the army to which Krpa wanted Aśvatthaman to be appointed (Aśvatthaman's words in reply to Krpa's "सैनापत्येऽभिषिच्य भवन्तमिच्छामि समरभुवमवतारयितुम् ।" are 'मातुल, परतन्त्रमिदमनतिचिरत्र च ।') Whether as the Commander-in-Chief or as an ordinary soldier, Aśvatthaman wanted to avenge his father's murder without loss of time.

Just all this while, Karna (as depicted by Bhatta Nārayana) has been busy poisoning the ears of His Majesty Duryodhana. He does not observe even the ordinary rule of courtesy that one should not talk ill of the departed. 'The Brahmin in Drona showed himself at the last moment.' 'Drona wanted all the क्षत्रिय्s to perish in the great Kaurava Pāndava battle by clashing against each other and to install Aśvatthāman to the sovereignty of the earth but his death made all that impossible and that explains Drona's allowing himself to be killed,' 'this selfishness of Drona was well known by King Drupada and so it was that the latter did not allow Drona so much as residence in his own kingdom'—such are the insinuations that the slandering Karna, by slow but sure degrees, is making. On coming face to face with Aśvatthaman, it is *Karna* who *takes the offensive* by casting a reflection on Drona. He further tries to damp the enthusiasm of Aśvatthaman by such words as "वचंतु मुकरमिदम् । दुष्करमध्यवसितुम् । बद्व कौरवबलेऽस्य कर्मण शक्ता" The simple minded sincere Aśvatthaman who is deeply affected by his father's death replies that in whatever he said, he had not the least intention of running

down other heroes of the Kauravpaksa—that merely his grief made him say so Karna goes a step further and addressing Aśvatthaman as 'Oh fool' advises him to go to the battle field and not brag in the fashion he was doing Young Aśvatthaman cannot bear all this and then a regular quarrel ensues during the course of which Karna refers to Drona's having cast off the weapons, Aśvatthaman speaks of the low birth of Karna Karna utters the famous stanza 'सूतो वा सूतपुत्रो वा यो वा को वा भवाम्यहम् । दैवायत्तं कुले जन्म मदधीनं तु पौरुषम् ।' says further that had it not been laid down in śastras that a Brahmana should not not be killed, he would have long before made away with this *baṭu* of an Aśvatthaman and thus excites Aśvatthaman to cut off his sacred thread in effect, cast off his caste and challenge Karna to a single combat With great difficulty could the fight be avoided by Kṛpa and Duryodhana Towards the end of the act, Aśvatthâman has already cast off his weapon with a view not to use it again so long as Karna is at the head of the army When he hears, however, the triumphant shout of Bhimasena who has caught hold of Duśśasana he repents for his vow 'सत्यादप्यनृतं श्रेयो धिक्स्वर्गं नरकोऽस्तु मे । भीमात् दुःशासनं त्रातुं त्यक्तमत्यक्तमायुधम् ॥' and 'दुःशासनस्य रुधिरे पीयमानेऽप्युदासितम् । दुर्योधनस्य कर्तास्मि किमन्यत्प्रियमाहवे ।' stand testimony to his straightforword, guileless nature On seeing how he is spurned by Duryodhana later after the death of Karna (Act V) one really feels that Aśvatthaman is so far as the Veṇisamhara is cocerned, 'more sinned against than sinning'

(5) *and* (6) *Draupadi and Bhanumati*—Both the ladies are depicted as devoted wives or typical *pativratas* But then beyond that point of similarity, there is very little that is possessed in common by the two Judging from the sketchy representation of Draupadi that Bhatta Narayana has made in Act I and supplementing it by what he further makes her say and do in Act VI it is not difficult to see what kind of a woman Draupadi was It is clear, that she was constantly goading Bhimsena on to action That she would call a spade a spade is obvious from 'नाथ न लज्जन्त एते । (i e युधिष्ठिर and others)—त्वमपि तावन्मा विस्मार्षीः ।' If Bhimasena is angry, she would not mind

his ignoring her even She is thus made out to be the more active (or at least less passive), more outspoken of the two ladies urging 'her lord' Bhimasena achieve the cherished end viz the utter annihilation of the enemy The softer touch so typical of Hindu women is to be read in her 'नाथ, मा खु याज्ञसेनी-परिभवोद्दीपितकोपानलः अनवेक्षितशरीरः सञ्चरिष्यथ। यतोऽप्रमत्तसञ्चरणीयानि शत्रुजनानि श्रूयन्ते।' Act I and in 'नाथ, विस्मृतास्म्येन व्यापारम्। नाथस्य प्रसादेन पुनरपि शिक्षिष्ये।' further in Act VI As contrasted with Draupadi Bhanumati is considerably mild Even for undertaking a vow calculated to secure the safety of her husband she would stand in need of Duryodhana's permission (आर्यपुत्र, अभ्यनुज्ञाताया (त्वयास्ति मे कस्मिन्नपि नियमेऽभिलाष।) From what Sahadeva says it is also possible that but for her husband s evil influence, she would not have displayed any crookedness. 'The creeper though sweet being surrounded by a poisonous tree makes people fall in a swoon' (Act II, 20 1 2) Had it not been for Duryodhana's influence one wonders whether Bhanumati would have taunted Draupadi with the words 'अयि याज्ञसेनि पञ्च ग्रामाः प्रार्थ्यन्त इति श्रूयते। तत् कस्मादिदानीमपि ते केशा न संयम्यन्ते।' Her concern for her husband s success, Bhanumati also expresses but in her own tame way and when Duryodhana turns a deaf ear to her caution, she keeps quiet (Act II)

The section may well be brought to a close on noting one more thing, that all the remaining characters such as Yudhisthira Gāndhārī and Dhrtarastra, even the mischievous Carvaka (almost an invention of Bhatta Narayana) and Bhanumati's सखी are drawn with a deft hand 'ततोऽलीकं कथयन्ती प्रियसख्या अपराधिनी भविष्यामि। स इदानीं स्निग्धो जनो य पृष्टः परुषमपि हितं भणति।' of भानुमती's सखी shows how Bhatta Narayana could save the minor characters from being merely conventional The same holds good *mutatis mutandis* of the Ceti of Draupadi who tells भीमसेन that द्रौपदी was not required to say anything in reply to भानुमती The Ceti s words are 'कुमार, यदि परिजनदीना भवेत्तदा देवी भणति।' Act I

IV

Style of Bhaṭṭa Narāyana

To turn now to the consideration of the literary style of Bhatta Narayana It may be stated at the outset, that Bhatta Narayana has been both misunderstood and misrepresented by critics in this respect Thus (1) Bhatta Narayana is blamed by many for having adapted for his composition the *gaudi riti*, which attaches too much of importance to 'ojas' (vigour) and consequently abounds in compounds (and we may add long sentences and involved constructions Read 'ओज समासभूयस्त्वम्'।) A resident of the Gauda country, Bhatta Narayana believed literally in the dictum current in those days that *ojas'* constitutes the very life breath of prose (Read in continuation with the definition of ojas, 'एतद् गद्यस्य जीवितम्।') (2 If adherence to the गौडी रीति was Bhatta Narayana's *sin of comission* there is another *sin of omission* also which these critics declare, he committed That was his failure to understand the supreme merit of the वैदर्भी रीति characterised especially by the qualities of 'lucidity' (प्रसाद), 'sweetness' (माधुर्य) and 'vigour (ojas)—*judiciously combined.* Bhatta Narayana's rough and rugged writing is pointed out as a typical instance of the breach of the rule that प्रसाद should be cared for to the utmost

As against (1) it has to be pointed out that though in a few cases, such as some of the sentences put into the mouth of Bhanumati and her friend (सखि, शोणितक्तनरूपवसदूशेन स्तानालातरालपतित निरगनिर्यहेन पृस्तिप्रतिज इव etc and 'भगवन्, अम्बरमहासरएकसहस्रपत्र, पूर्वदिशावधूमुखमण्डलकुङ्कुमविशेषक, सकलभुवनाङ्गनदीपक अत्र स्वप्नदर्शने यत्किंचिदत्याहितं तद्भगवत प्रणामेन कुशलपरिणामि भ्रातृशतस्यार्यपुत्रस्य भवतु।), Bhatta Narayana really seems to have been led away by the canon of literary criticism of those days *Heroic sentiment being the principal sentiment of the play and the strong, boastful and spirited persons such as Bhimasena Duryodhana Karna and Asvatthaman being the vehicles of the same Bhatta Narayana is thoroughly justified in depending upon the* गौडी रीति for the execution of his purposes Not only has he not committed any '*sin of commission*', but there could not, in fact, have been any

other thing more suited to the development of the Sentiment, and the delineation of the characters in hand (2) Against the latterly mentioned objection which is 'Bhatta Narayana's '*sin of omission*'—in so far as he has not paid any attention allegedly, to the significance of the poetic quality of 'perspicuity', it is to be remarked that it is not a fact that Bhatta Narayana was blind to the importance of *prasada* Instances can be shown by dozens and score where *pathos* being the Sentiment in hand, or else where tender moods of human nature being the subject under treatment *Bhatta Nārāyaṇa has written in a style simple as simple could be natural as natural could be* To quote only a few (१) मामुद्दिश्य त्यजन् प्राणान् केनचित्र निवारितः । तत्कृते त्यजतो बाष्पं किं मे दीनस्य वार्यते । (२) अवसानेऽङ्गराजस्य योद्धव्यं भवता किल । ममाप्यन्तं प्रतीक्षस्व क्व कर्ण, क्व सुयोधन । (३) गते भीष्मे हते द्रोणे कर्णे च विनिपातिते । आशा बलवती राजन् शल्यो जेष्यति पाण्डवान् । (४) अस्मत्प्रतिश्रुतेऽपि याते त्वयि महाभुजे । मुक्त्वैकैव दत्तस्ते प्रियया सलिलाञ्जलिः । Besides these, almost all the sentences uttered by Draupadi quite feelingly in Act I and VI, or why, even the loud and lengthy proclamations of Bhimasena Duryodhana, etc are instances where *prasāda* far from being neglected is the very thing that the poet has achieved Only an unprejudiced dispassionate and careful reading of the text is what is needed to convince those that are sceptical in this matter

In addition to Bhatta Narayana's capacity to do justice to the matter in hand with the help of either *ojas*, or *prasāda* or in many cases with the help of both, we have to note that Bhatta Narayana's style clearly shows that he was fully alive to the importance of *appropriate metres* Bhimasena's energy gets its proper vent in शार्दूलविक्रीडित Duryodhana leads his दयिता भानुमती gently and by degrees uttering a stanza in the द्रुतविलम्बित metre ('कुरु घनोरु पदानि शनैः शनैः, अयि विमुञ्च गतिं परिवेपिनीम्' etc) The pathetic condition of Duryodhana is properly depicted by the मन्दाक्रान्ता (अद्यैवावां रणमुपगतौ etc Act IV) There are also instances where *Bhatta Narayana has effectively matched the sense with the sound* The loud beating of the drum could hardly have been more appropriately described, than in the 'sound ful' words मन्थायस्तार्णवाम्भःप्लुतकुहरचलन्मन्दरध्वानधीरः ect (Act I 22) 'महाप्रलयमारुतक्षुभितपुष्करावर्तकप्रचण्डघनगर्जितप्रतिरवानुकारी मुहुः' etc, (IV, 4) is

eloquent testimony of the rich imagination, that Bhatta Narāyana possessed

This should not however, produce the impression that Bhatta Narayana's style is all merits and no flaw Of carelessness (beginning with अह् and ending with वयम् or beginning with भवान् and ending with त्वम्), grammatical mistakes like अध्यवसितुम् for अध्यवसातुम् as also the objectionable use of 'कौरव्य,' अल खेदयितुम्(instead of खेदयित्वा) a few involved constructions sentences of great length put into the mouth of female characters such as भानुमती and her सखी—these are some of the defects which no careful reader will fail to note But then these need not be either emphasised or exaggerated For the *nyaya* is एको हि दोषो (not to be taken literally) गुणसंनिपाते निमज्जतीन्दो किरणेष्विवाङ्कः ।

To conclude, the perspicuity and the vigour of his style (as demanded by the occasion) in other words *the elasticity of Bhatta Narāyana s style* the ease and propriety with which he could handle a variety of metres, the harmony obtaining between sense and sound ; above all, the various figures of speech with which he has enriched his prose and verse are as much an attraction for the readers of the Veniṣamhara as the several characters delineated so skilfully by the author ; Consequently, it would not be too much to say, that Bhatta Narayana's manner is admirably suited to the matter he wanted to convey

V

The Source of the Venisamhara and Bhatta Narayana's deviations from the same with their dramatic significance

Students of Sanskrit literature are aware of the importance of the two national epics of ancient India viz, the Ramayana and the Mahabharata not only to people in general but to literary artists also of the eminence of Bhasa Kālidasa and Bhavabhuti Two of the main groups into which Bhasa s plays are divided are (a) the Rāmāyana plays and the Mahabharata plays For his immortal Śākuntala Kalidasa has drawn upon the Mahābharata for the main incidents in the story of Duṣyanta and Śakuntala. Bhavabhuti s Mahaviracarita and Uttararāmacarita have the

Ramayana as their source. Bhatta Narayana has based his play not on any single episode or story from among the innumerable ones contained in the Mahabharata but on the main story of the Kaurava Pandava conflict itself which runs from one end of the epic to the other. In fact, it would not be wrong to say that Bhatta Narayana wanted to present in the form of a drama—*a drsya kavya*—what was at very full length already presented in the old epic (*sra mahakavya*) known all over the subcontinent as the Mahabharata. To say that Bhatta Narayana dramatised what was already in the *sra mahakavya* would, however, be doing injustice to him. Though by the very nature of things he could not deviate far too much from the source, the Mahabharata, he has introduced changes in the story of the epic of two kinds (a) he has introduced certain changes which are his own *inventions or creations of his dramatic talent* (b) *he has effected some modifications in what was available in the Mahabharata* so as to suit his purpose. While speaking of the source of the Venisamhara it is, therefore, essential not to lose sight of the fact that Bhatta Narayana's work is not just a carbon copy of the original. There are conscious efforts on the part of the playwright to introduce some details which are of the nature of pure inventions and others which are modifications in the original admirably suited to the purpose of setting forth the theme of the play in a manner such as would attract readers and spectators.

(a) *Bhatta Narayana's inventions*: (1) The title of the play has to be followed very carefully. It means the *arrangement of the hair* [of Draupadi hanging loosely on her back, tied in a single knot, by Bhimasena who avenged insults inflicted on her by drinking Duhsasana's blood and breaking the thighs of Duryodhana]. In the Mahabharata, nowhere do the readers get the account of Draupadi having decided to keep her hair hanging loosely like those of a *virahini*. Nowhere has Bhimasena said he would arrange her hair with his hands gory on account of Duhsasana's blood and with his body stained all over by Duryodhana's blood. This change is, therefore, of the nature of an invention of the author of the play. It serves the purpose of impressing on the minds of the reader or spectators that the theme of the play is the avenging of insult inflicted on the heroine. This is achieved by the hero who makes short work of the villain (Duryodhana)

and his trusted lieutenant (Duśśāsana) The sight of the heroine with her hair hanging in a disorderly fashion on her back right from the beginning of the first act till the end of the play was well calculated by Bhatta Narayana to catch the attention of the spectators With absorbed minds are the latter sure to follow the unfolding of the story from the first to the least act (2) Another such invention of Bhatta Narayana is the narration of the dream by Bhanumati to her friend and maid This account is overheard by Duryodhana whose jealousy is roused on hearing Bhanumati mention 'Nakula' with divine handsomeness The whole incident is important not on its own account so much as because it enables Bhatta Narayana to make coming events cast their shadows before The *patākāsthānaka* presented by the word '*bhagnam bhagnam*' immediately following Duryodhana's utterance '*mama na ūruyugmam*' the question '*kena*' and the Chamberlain's answer '*bhīmena*' is intended to give the audience an idea that the villain is sure to be punished for the wrongs he has done *Bhānumatī's character is a creation of Bhatta Nārāyaṇa's genius* If characterisation occupies a place of importance in the art of writing a play, Bhatta Narayana must be given credit for having presented a typical Hindu wife whose sole anxiety is the successful achievement of the cherished desire of her lord The disgust that the whole scene creates in the minds of the audience for Duryodhana is evidenty of great dramatic significance For, the dark picture of the *khala puruṣa* thus serves to bring out in bold relief the figure of the hero of the play (3) In the last act Bhimasena declares that if he failed in finding out and killing Duryodhana that very day he would commit suicide This vow of Bhima is the dramatist's own invention and it serves a double purpose It brings out the self confidence, adventurous spirit and the determination of the hero For a while at least Duryodhana hides himself in the lake perhaps with fear, perhaps with the desire of exploiting one chance that was there for him to see Pandavas undone For, suicide on the part of Bhimasena would certainly have led to a similar act on the part of Yudhisthira That for a short while, Duryodhana had himself concealed in the lake does him discredit as a 'kṣatriya' Thus the author probably intended to convey to the readers or/and spectators But ultimately Duryodhana

rises to the occasion and faces the worst situation ungrudgingly. Thus has Bhatta Nārāyaṇa saved Duryodhana, as much as he could consistently with the epic, from being put down as a coward. That Bhīmasena came out successful against Duryodhana who was pride incarnate, again serves Bhatta Nārāyana's purpose of raising the hero in the esteem of the readers of the play. (4) In the sixth act, the whole scene where Cārvāka gives to Yudhiṣṭhira and Draupadī the 'news' of Bhīmasena's death in a single combat against Duryodhana is the fourth and and last important invention of Bhatta Nārayaṇa. This too serves a double purpose. Bhatt Nārāyaṇa did not approve of the the epic account according to which Yudhiṣṭhira addressed scathing words to Duryodhana who hid himself in the lake. The dramatist thought it better that his hero did this job. Thus Yudhiṣṭhira had to be kept engaged elsewhere. Another purpose served by the episode is bringing out the extreme affection that Yudhiṣṭhira had for Bhīmasena as also the intense love Draupadī bore to the sole champion of her honour, her '*nātha*' Bhīmasena. Both get ready to throw themselves into a pyre as they cannot bear separation from Bhīmasena. There is another purpose yet which would have more easily been grasped were the scene not so long drawn-out. It is that of *creating suspense* in the mind of the readers or/and spectators whether after all that Pāṇḍavas did, Bhīmaś resolve to re-arrange Draupadī's hair was going to be accomplished. If Draupadī had thrown herself into the pyre, even Bhīma's victory over Duryodhana would have been of little avail. Creating such a suspense in the minds of the readers or spectetors is, therefore, another dramatic purpose served by this invention of Bhaṭṭa Nārāyaṇa. Invention, this definitely is, as beyond the bare similarily in the name Cārvāka and his general character as a demon favouring Duryodhana, there is nothing that Bhatta's Nārāyaṇa's Cārvāka has in common with the Cārvāka of the Mahābhārata.

(b) Changes introduced by Bhatta Nārāyaṇa which are of the nature of *modifications*—not inventions—are not difficult to enumerate. (i) The mention of five villages demanded by Yudhiṣṭhira with the purpose of reminding Duryodhana of the *wrongs* done to Pāṇḍavas (ii) these being asked for by Kṛṣṇa who went on the mission of peace, (and not Sañjaya as in the epic)

(iii) the attempt on the part of Duryodhana to bind Kṛṣṇa down and the consequent showing of the universe—form by Kṛṣṇa just to acquaint the proud Kauravas with his powers in the first act are all of the nature of *modifications*, slight changes, Bhaṭṭa Nārāyaṇa effected in the interest of the sheme of his play From the Mahabharata we learn that Dhṛtarāṣṭra has Duryodhana summoned to the assembly and that the old king reprimanded his son for having conspired to capture Kṛṣṇa Immediately after this according to the epic account Kṛṣṇa manifested his *visva rupa* (iv) In verse 25th of the second act, it is stated that *Duśśāsana* dragged Draupadi by her hair and garment into the assembly of kings, at the instance of his elder brother Duryodhana and *addressed her as 'a cow, a cow'* (*gauh, gauh iti*) It is interesting to note that the Mahabharata account does not make Duśśāsana responsible for this '*Tato Duryodhanam hatvā Bhimasenah pratāpavan | Patitam Kauravendram tam upagamya idam abravit || Gauh gauh iti pura manda Draupadim ekavasasam | Yat sabhayam hasan asmin tadā vadasi durmate | Tasya avahāsasya phalam adya tvam samavāpnuhi*) (Śalya parvan Chapter 59, 3, 4, 5a) makes it clear that according to the epic 'a cow, a cow' was what Duryodhana had shouted out when his younger brother brought Draupadi per force to the assembly of kings The purpose with which the change has been effected by Bhatta Nārāyaṇa is not far to seek Bhīmasena must have sufficient reason to declare that he would drink Duśśāsana's blood Merely draging Draupadi to the assembly at the instance of the elder brother would not have made the crime as heinous on the part of Duśśāsana as the utterance of the words '*gauh gauh*' by him on *his own initiative* Duryodhana showed to Draupadi his *bare lap* Thus the crime of either became heinous enough and this provides sufficient *raison detre* for Bhīmasena's vow aiming at Duśśāsana's slaughter with the purpose of drinking his blood and the pulverisation of Duryodhana's thighs The objective of punishment for being evenly divided between the two brothers required an equal measure of heinousness of the crime of either Bhatta Nārāyaṇa provides for the same by making Duśśāsana responsible for the words '*gauh gauh*' addressed to Draupadi. (v) The scene (at the commencement of Act III) where Rudhirapriya and his wife Vasāgandhā hold

a conversation regarding the blessing that is the Kaurava–Pandava war keeping as this latter does at their disposal innumerable jars filled with blood, flesh and marrow is another invention of the author of the play. Its *bibhatsatva* is accepted by all. Its *rasata* is not generally agreed to. But the demon and the demoness may well be regarded as an indication of the dreadful things that are soon to follow. *Bhrūdyāna* and *durupārratoka* are matters of the past. Fight between eminent warriors on either side with the fear of every one losing his life any moment is what the dramatist is preparing his readers and spectators for. Besides, Bhimasena is absolved from the guilt of drinking the blood of his relative as raksasas are appointed by Hidimba, to enter Bhima's body and drink Duśśāsana's blood when Bhima would carry out the first part of his resolve. (vi) The quarrel between Karna and Aśvatthaman in the way in which it is presented in the third act is another modification effected by Bhatta Narayana. In the epic the quarrel takes place *before* the death of Drona. It starts between Krpa and Karna and Aśvatthāman joins at a later stage. He uses bitter words and Karna has to be stopped from punishing him severely by Krpa and Duryodhana. In the Venisamhara the whole scene is calculated to present Aśvatthaman in a way favourable to him—in fact so as to raise him in the esteem of the readers. Karna is shown to be a slanderer, back-biter and a boaster whose words do not come true. Though this quarrel is not vitally connected with the main theme of the Venisamhara, it serves the purpose of showing how Duryodhana had implicit faith in a person of the type of Karna and how he did injustice to a straight-forward enthusiastic and sincere youth like Aśvatthaman. 'No wonder that a monarch who could not appreciate merit got himself undone in the end'—this is probably what the dramatist wanted readers to conclude on having gone through this episode. (vii) The fifth act is in sharp contrast with the fourth. The simplicity of words and phrases used in it and the pathetic nature of the appeal that old Dhrtarāstra and Gandhari make to their sole surviving son not to fight are absolutely natural. Above all some of the best of his skill in character-delineation is shown by the author in this act. Dhrtarastra's hinting that Duryodhana should at least devise a secret means of doing away with the enemy shows how well-versed in *rajaniti*

the old man was but Duryodhana's spirited reply that he would not like to do anything secretly raises him at once in the esteem of all justifying the remark that he is a noble villain The whole situation in the fifth act is what Bhatta Narayana conceived, though the outline he received from the epic (where Krpa and not Dhrtarastra suggests to Duryodhana that he should conclude a treaty with the Pandavas Evidently, there is greater propriety in the blind old father and the afflicted mother appealing to their sole surviving son that he should make peace with the enemy) (viii) Nor can the dramatic nature of the appearance of Bhimasena on the scene towards the end of Act VI when Yudhisthira and Draupadi least expected him, be ignored

In fact, if the incident, like many others in the Venisamhara, is judged from the point of view of its *stage effect* much of its artificiality would be redeemed, if indeed, not removed. It would thus be seen how the changes introduced by Bhatta Narayana in the Mahabharata are highly significant and how they have saved him from being regarded as a mere second server

VI

Who is the hero of the Venisamhāra ?

That such a question should arise appears strange The fact, however, is that it has arisen Claims for the distinction of being regarded as the main figure of the play, are put forward on behalf of all the three characters—*Duryodhana (?) Yudhisthira and Bhimasena*

(A) *Duryodhana's claim* On behalf of Duryodhana it is pointed out that out of these three persons (as a matter of fact of all the persons in the play) he it is who has received the most sustained attention from the author (1) Thus though in the first act he is not actually seen, references made to him by Sahadeva and Bhimasena make the audience think of him. The entire second act is devoted to the delineation of a few important traits of his character such as his voloptuousness, self complacence bostfulness etc The attention of the reader once concentrated on him never for a moment, is distracted elsewhere in the course of this act Again in the third,

though it is not Duryodhana that is the centre of all interest Bhatta Narayana has skilfully depicted two more of his traits viz, his implicit faith in Karna, his *alter ego*—to the extent of being actually carried away by Karna's constructions on Drona's behaviour and his diplomacy in that he does not allow either Krpa or Asvatthaman to have any idea of what really is passing in his mind In the fourth act, he is wounded and after recovering consciousness made to hear the news of his brother's death—as also of Vrsasena's departure to the other world In the fifth act, his unbending spirit, irresistible logic, affection for brothers and even more than that for Karna and utter disregard for Asvatthaman are all so finely displayed In the sixth act, he is absent But reports of the havoc he wrought (given both by Pancalaka and Carvaka) as also the *mistaking of Bhimasena for Duryodhana* by Yudhisthira and Draupadi—make the readers think even in this last act of the play of Duryodhana (ii) Besides his *presence* mostly *direct* and only in a few cases *indirect* in all the acts—the effective bringing out of the principal features of his nature which have occupied Bhatta Narayana longer than the delineation of any other person's character in the entire play, is another point put forth while maintaining that Duryodhana is the hero

As against both these points, it has to be noted that (1) *Venisamhara* is the *title of the play*, interpreted either way (a) tying of Draupadi's hair (of course by Bhimasena), or (b) annihilation [of course of Kauravas] due to the braid of hair, *Duryodhana* can hardly be said to be connected directly with the ultimate object of (or theme of) the drama In the 'samhara' in the sense (b), he is himself the *object (and not the agent or author) of 'annihilation'* This if nothing else, is a vital objection against Duryodhana's being regarded as the hero of the Venisamhara

(B) *Yudhisthira's claim* on behalf of Yudhisthira it has been mentioned that (1) he is *the leader of the successful of the contending parties* (2) that he is in the sixth act, i e towards the end of the play at least, respected, even saluted by Bhimasena despite what he has said in the first act—the implication being that this weakens the contention that Bhimasena is the central figure of the drama—highest importance thus being given to Yudhisthira

If these be deemed insufficient (3) that Yudhisthira is made to utter the *bharatavākya* should be regarded as absolutely decisive

As Dusyanta who pronounces the *bharatavākya* in the Śakuntala Agnimitra in the Mālavikagnimitra and etc are heroes of those plays, Yudhisthira should be considered to be the hero of the Venisamhara

Even here it has to be remembered that the part that Yudhisthira plays in the 'Venisamhara' in either of its two senses is simply insignificant, as compared with the one that Bhimasena plays. Like Duryodhana Yudhisthira also fails to come up to that distinction This is the conclusion inspite of B (1) and (2) Yudhisthira's seniority for that really is what his leadership means is no ground for his being regarded as the hero of the play—though in the Mahabharata he may be enjoying the supreme importance Bhimasena's saluting Yudhisthira also is an indication of Bhimasena's *vinaya* or good breeding not of Yudhisthira's being the hero What has been said in (3) also is irrelevant because Yudhisthira's *seniority over others it is* that has weighed with the author, as also the fact that he was His Majesty Yudhisthira in assigning the *bharatavākya* to him (c) As an evidence going against Bhimasena's *nayakatva* it is sometimes stated that he has received scant attention from the author, that his character is not as fully and absorbingly delineated by Bhatta Narayana as is for instance that of Duryodhana But granting for the sake of argument that Duryodhana is the more attractive of the two figures it has to be noted that suggesting that Bhimasena is away for even a moment from the minds of the readers or the spectators is committing a mistake In Act I he is there in flesh and blood denouncing the Kauravas declaring his vow In Act II 'bhimena' makes even Duryodhana think of none else but the dreaded 'Bhimasena'. Towards the close of Act III he has avowedly carried out one half of his vow by drinking the blood off the *chest of Duśśasana In the IV, he too like Arjuna is* reported to be fighting In the V he actually appears before the audience (or the readers) while saluting Dhrtarastra and Gandhari Towards the end of the VI, he again appears triumphantly on the scene, his person and garments all red,

bathed in blood that he was. He thus looms large in the play. *Besides, he is directly connected with ' Veṇīsaṁhāra ' in either of the alternative senses : [a] he tied the hair of Draupadī, personally [b] the slaughter (संहारः) due to the rude handling of Draupadī's braid of hair (वेण्या निमित्तेन), was the slaughter carried out by Bhīmasena.* Bhīmasena is then justly the hero of the play. If there is still any doubt in the matter, we think, a fresh approach to the question should solve it once and for all. Fortunately, it is accepted on all hands, that Draupadī is the heroine of the play. The *heroine's remarks deserve to be deemed particularly significant in this respect.* That she reserved the term ' नाथ ' for Bhīmasena, and had a very low estimate of the remaining Pāṇḍavas, Yudhisthira included, in avenging the insult inflicted on her by the enemy is clear. The passage from Act I ' नाथ न लज्जन्ते । एते । त्वमपि तावन्मा विस्मार्षीः । ' unquestionably shows that she elects Bhīmasena (having a very *active, vigorous philosophy* of life as against Yudhisthira's *passive attitude and unlimited forbearance)* and there is no reason why readers of the Veṇīsaṁhāra should hesitate in accepting Bhīmasena as the hero of the play. At least Bhatta Nārāyaṇa has delineated him as the main figure in the play. That some take a fancy to युधिष्ठिर and to even दुर्योधन cannot be helped. Because these belong to the class of those who regard Rākṣasa as the hero of the Mudrārākṣasa against all canons of text-interpretation (Vide Introduction of our edition of the Mudrārākṣasa).

VII

Time and Place of the Action in the Veṇīsaṁhāra

An account of the time and place of the action in a drama forms a *necessary part of its study. It would, therefore,* be necessary to consider the hour when as well as the place where events presented by the dramatist from Act I to Act VI have taken place. Regarding the first act it is evident that the scene of action in the beginning is the palace of Yudhisthira. Bhimasena is angry. He has decided to break with Yudhisthira and his other brothers viz, Arjuna, Nakula and Sahadeva. He has no patience with Kauravas who have gone on inflicting injustice on the Pāṇḍavas ever since early boyhood. Bhīmasena intended

to go to the armoury (*'āyudhāgāram praviśya āyudhasahāyah bhavāmi*) Actually his footsteps turned, however, in the direction of the quadrangle of Draupadi It is at this latter place where Bhimasena and Sahadeva spend some time ; Draupadi and her maid servant join them soon there only Regarding the time of the action it can be inferred that it must be the hours 8 A M to 10 A M for Bhimasena learns from Draupadi s maid-servant that the former has her eyes 'soiled by tears' as a fresh insult has been inflicted on her by Bhanumati Draupadi was returning after having done her customary obeisance to mother Gāndhari While Draupadi was on her way back she was tauntingly addressed by Bhānumati Now from act II it is learnt that Bhanumati did her obeisance to the elders in the morning Inferably Draupadi too must have done so at about 8 A M Her eyes are bedimmed with tears due to the fresh insult This means that not much time must have passed between Draupadi s returning to her quadrangle and Bhimasena's arrival there Thus regarding Act I it is clear that *to start with Yudhisthira s palace or the premises thereof and subsequently Draupadi s quadrangle are the places of the action of the act while the time of action is 8 A M to 10 A M* It may further be added that the day is the one on which Yudhisthira decided to wage war with the Kauravas as the attempt of making peace with Duryodhana made by Krsna did not bear any fruit The Mahābhārata account is that this happened i e hostilities commenced on the *13th day of the bright half of Mārgaśira* Bhatta Nārāyana does not mind the contradiction that is involved in the Sūtradhāra mentioning the *autumnal season (amum eva tavat saratsamayam āsritya)* In fact at as late a stage as the sixth act the dramatist makes Cārvāka say *'adya tu balavattiyā sarada apasya'* and immediately afterwards enter Bhimasena and Sahadeva from whose conversation the readers or spectators gather that that very day Krsna had gone on a peace-mission that Bhimasena did not much like the idea of making peace with the hated Kauravas Towards the end of the act Yudhisthira s 'lustre of anger' is said to be spreading and Bhimasena welcomes the event For the sake of the dramatic purpose, Bhatta Nārāyana has not minded compressing events in the period of a day, though according to the Mahābhārata they took a period of a little over a couple of months

The scene of action in the second act is (1) *the harem of Duryodhana* and subsequently the (2) *bālodyāna and* (3) the *dāruparvataka* situated in a part of the same. The time is 8 A. M. to 10 or 11 A. M. From the description of the *balodyana* which is said to be '*prabhāta ramaṇīya*' this is clear. Later the sun is said to have become difficult to look at ('*durālokamaṇḍalah jātah bhagavān divasanāthah*'). The '*vātyā*' causes an amount of disturbance. Duryodhana decides to repair to a safe place on the *dāruparvataka* and Bhanumati, her female friend and the king repair to the place. All this beginning from the narration of her dream by Bhānumati to Duryodhana's being approached for help by Jayadratha's mother and his (Duryodhana's) sister, it seems would require about three hours. Regarding the interval between the events in the first act and those of the second, the epic gives this clue. *Bhīsma was made to lie on a bed with arrows (Bhīṣmaḥ śaraih śayitah) on the 10th day of the war and Abhimanyu was killed on the thirteenth. As both these events are mentioned by Duryodhana's chamberlain at the commencement of the second act ('ayam Abhimanyuḥ vadhitaḥ pritaḥ')* it can be concluded that the action of the second act begins *on the fourteenth day*. Towards the end of the act Duryodhana leaves to help Jayadratha. The epic tells us that Arjuna succeeded in killing Jayadratha on the fourteenth day of the war. There is thus no doubt that *the action in the second act took place on the fourteenth day of the war.*

The scene in the third act is laid (*praveśaka part*) in the residence of the demon Rudhirapriya and his wife Vasagandha. The two are frightened at the sight of Aśvatthāman. The latter is not actually on the battle-field but in a region not far away from it. Aśvatthāman is very sorry to see the Kaurava forces fleeing for life. Kṛpa and later Droṇa's charioteer arrive just there and Aśvatthāman learns the sad news of the death of his father from the latter. Kṛpa tries to console Aśvatthāman. *The two then move to the place where Duryodhana and Karṇa were holding a conversation. Here there is a banian tree to the shade of which the king and his friend resort.* From here both are able to hear Bhīmasena's challenge to protect Duśśāsana who had fallen in his clutches. Regarding the *day* of the action of the play it is clear that it is the one that immediately followed the

brave though unsuccessful fight that Vrsasena gave to Arjuna and finally to deliver Karna s message to Duryodhana

The scene of action in the whole of the fifth act is the same banian tree as mentioned in Act *IV* It is here that Dhrtarastra and Gandhari try in vain to dissuade Duryodhana from fighting As there is a reference to the sun setting (*astam bhāsvan pra yātah* V, 36) the action has to be taken as having continued from 5-30 P M to 6-30 P M if not a quarter of an hour or so later It is necessary to point out that in the course of the three acts i e the third the fourth and the fifth, Bhatta Narayana has compressed as many as three events viz the death of Drona that of Karna and that of Vrsasena Acording to the epic Drona was killed by Dhrstadyumna on the fifteenth day of the war and Vrsasena and Karna were claimed as victims by the Pandavas on the seventeenth day *For dramatic purposes Bhatta Nārayana has shown the three deaths to have taken place on the same day*

The scene of action in the sixth act is Yudhisthira's *sibira* where Draupadi and her maid-servant are staying This means that the camp was at a safe enough *distance from the battle-field* The place had an advantage of being full of shade (*'chāyāy eva anayā vigataklamah bhavisyāmi* uttered by Carvaka the demon friend of Duryodhana masquerading as a rsi) and it was situated on the bank of the Sarasvati (*Sarasvatī s sīratarangа sp sa*) The events recorded by the act are the deaths of Śalya Śakuni and Duryodhana The epic tells that the e took place on the eighteenth day of the war As the events of the fifth (as also the third and the fourth) act are described as having taken place inferebly on the fifteenth day there is an interval of two days between the action of the fifth and the sixth acts Duryodhana it is learnt from the epic was killed in the afternoon on the eighteenth day Carvaka is thirsty (*'trsitosmi*) at the time he approaches Yudhisthira and Draupadi It would not be wrong therefore to take that *3 P M to 5 P M* is the time of the action in the last act Yudhisthira and Draupadi deciding to put an end to their life on having learnt in the course of conversation with the '*rsi*' that Bhimasena was no more the arrangement of the pyre the Kancuki mistaking Bhimasena smeared with blood of Duryodhana and reporting the arrival of the latter to his master Yudhisthira whose grief knows no limits etc as also

Bhimasena coming into the presence of Yudhisthira and finally re-arranging Draupadi's hair with his hand bearing the stain of Duśśasana's blood his body tainted all over with Duryodhana's blood would require this period of two hours.

It may be added that here too Bhatta Narayana has for dramatic purpose ignored the description of events as contained in the epic. Though many events intervened particularly, the slaughter by Aśvatthaman of warriors on the Pandava side when they were asleep the slaughter of Duryodhana and Yudhistira's coronation in the epic Bhatta Narayana prefers to have shown the two as having taken place without any interval of time between the two. In this he has wisely left alone the incidents having no direct bearing on the main theme of the play i.e. the *Venisamhāra*.

VIII

Place occupied by the Venisamhara in Sanskrit dramas and an estimate of Bhatta Nārayana as a play-wright

The preceding sections have, it is hoped, given an idea of the nature of the Venisamhara and of the degree of skill with which Bhatta Narayana has succeeded in composing it. It only remains to indicate the place that the play occupies in the realm of Sanskrit dramas and to assess the importance attaching to Bhatta Narayana as a dramatist. It is generally accepted that the Venisamhara is *one of the most popular plays* in Sanskrit though it would certainly be wrong to suggest that it comes even very near the Śakuntala, the Uttararamacarita, the Mrcchakatika or the Mudraraksasa, undoubtedly four of the best plays in the entire range of Sanskrit literature. It would not be an erroneous opinion to express about the Venisamhara that *though not so great as these plays in point of popularity it comes next only to these* if indeed it does not surpass the last on the list i.e. the Mudraraksasa, in this respect. As has been suggested one of the reasons of the popularity may be this viz. *its plot is based on the main events of the national epic of India viz. the Mahabharata*. The author certainly had an advantage in that Bhima and Duryodhana, Karna and Aśvatthāman, Yudhisthira and Dhrtarastra, Draupadi and Gāndhāri were figures with whom the readers were already familiar. It is

evident, however, that this very advantage would have turned into a handicap if the story were handled by a less skilled dramatist than Bhatta Nārāyaṇa As is clear from the section devoted to characterisation, Bhatta Nārāyaṇa has succeeded in making his characters with their distinctive features *live* on the stage Bhima with his rightous indignation, Duryodhana with his pride and haughteur, Dhrtarāṣṭra with his wiliness, Gāndhari with her affliction at the destruction of her sons, Draupadi smarting under the humiliation she was subjected to, Yudhisthira with his preference for peaceful methods and patience, Karna with his slandering and back-biting, Aśvatthaman with his straight-forwardness and naivette and many others including even the *ceti* of Draupadi who is a worthy maid servant of a worthy mistress—all these live, move and have their being before the eyes as it were of the spectators or readers The style adopted by the author for conveying what he wants to *mostly* is admirably suited to the matter sought to be conveyed 'Ojas' is rightly emphasised in the utterances of Bhima, Duryodhana, Karna and Aśvatthāman The fourth act with the inordinately long sentences assigned to Sundaraka strikes one, as a highly artificial piece of composition, undoubtedly It can not be gainsaid that it appears more like a *sravya* than a *drsya* kavya Though there is no point in defending the indefensible, that is, though it would be wrong to justify Bhatta Nārāyana's use of the *gaudriti* in Act *IV*, perhaps from an impartial point of view it would be deemed not incorrect to point out that like all authors, including the greatest, Bhatta Narayana was a product of his own times, that he was influenced by the literary taste of his contemporaries Bhatta Narayana had ever to think of the criteria of "*tatrabhavantah parisadagresarah*" and the e latter regarded '*ojas samasa-bhuyastvam etad gadyasya jivitam*' as the last word on the issue of the proper style for prose writing Another point deserves to be brought out in this connection viz, that *according to rules of Sanskrit dramaturgy no fight could actually be shown as taking place on the stage* Bhatta Narayana had, therefore, to make the most of a bad bargain by making Sundaraka narrate the fight between Karna and Arjuna and another between Vrsasena and Arjuna in a manner reminding us of a *sravya kavya* It has to be accepted, however, that Bhatta Nārāyana did not devote enough thought to the matter. Otherwise he would not have given so

much importance to long compounds and sentences running into a number of lines each That he would have been able to describe the events in a natural manner is evident from some of the crisp sentences that are contained in the fourth act itself (Vide—IV, 9, 171-73, 208-11, 259-261 etc) This certainly means that Bhatta Narayana though having mastery over *prasāda*, could not rise above the accepted norms of his times and to that extent his claim to being regarded as a first rate artist is reduced

As has been shown in the section devoted to the changes made by Bhatta Narayana in the source of the play and the dramatic significance of the same the dream incident in Act II, the pathetic episode of Dhrtarastra and Gāndhari trying to persuade Duryodhana from fighting in Act V, the Cārvāka episode in Act VI have all a dramatic purpose of their own In fact if the fourth act were only curtailed and if the long drawn out Carvāka episode in Act VI were rendered shorter than it is, the *Venisamhāra* would have gained considerably in effectiveness The title of the play at once draws the attention of the spectator or the reader and the change effected by the dramatist viz, making the heroine vindictive—like keep her hair hanging loosely on her back till the wrong done to her is avenged by Bhima certainly adds to the effectiveness of the play —regarded as what is *enacted on the stage* The *bibhatsa* at the commencement of Act III contrary to *a priori* considerations, is on the stage seen to be highly effective if enacted in the proper manner. In fact it would not be too much to state that Bhatta Nārāyana had an unerring sense of the stage which enabled him to decide what elements should be brought together in the composition of the play Altogether, the *Venisamhāra* thus became a play having immense possibilites from the point of view of being a *success on the stage* Perhaps standards applied to plays regarded as *kāvyas* to be read by persons sitting in an arm chair would prove to be wrong while forming an estimate of the Venisamhara

This certainly is not to deny that as it is the Venisamhara shows a lack of the sense of proportion on the part of its author or that there is not the impression of patches not vitally connected with the main theme having been loosely strung together by the author (particularly does this hold good of Act, II III and IV) Even here a sympathetic reader would not lose sight of the fact that the author, by the very choice of his

subject, could not deviate far too much from the source of his play The main story of the epic had to be unfolded All that readers have to think of is whether this has been done effectively (effect meaning in this context stage effect)

That Bhatta Narayana has succeeded in adapting a style that could be an ideal vehicle of the *heroic* (Act I, III, V) and the *pathetic* sentiment (part of Act IV, act V and act VI) is patent to every careful reader of the Venisamhara

Thus by virtue of a very popular story having been the source of the plot of the play, because Bhatta Narayana knew well what is needed for a drama being a success on the stage, because of his mastery over a style which could do justice to *vira* as well as *karuna*, because the hero inspired by a sense of righteous indignation as he is cannot tolerate injustice because, further, the *khala purusa* also has a nobleness all his own (Act V Duryodhana's love of Karna his refusal to resort to deception to kill the enemy, his regarding himself as the means at the disposal of his brothers who alas! were no more), the Venisamhara has kept on attracting to itself generation after generation lovers of literature generally and of dramas in particular so much so that in any enumeration of Sanskrit plays the Venisamhara finds a place next only to the best

Incidentally it may be pointed out that it is difficult to accept either that Bhima is a 'wild blood-thirsty and boastful bully' (p 273) or 'a boisterous undisciplined and ferocious savage' (p 275) or that the dramatist is acquainting us in Act V with '*poor old Dhrtarastra*'— old' he was but one wonders whether with all his *wiliness in both the epic and the play, he deserves to be regarded as 'poor'* as observed by Dr S K De in 'A History of Sanskrit Literature' Classical Period, Vol I

It would not be wrong therefore, to regard the *Venisamhara* as a play that has only a few, half a dozen or so plays in Sanskrit superior to it Bhatta Narayana though not reaching the eminence of Kalidasa Bhavabhuti, Visakhadatta and Sudraka and though not having a place for himself among the greatest, is not very far removed from them It would be difficult to account for the popularity of the play on any other ground than that of its intrinsic merit

DRAMATIS PERSONÆ

MEN

Bhimasena—The Hero, second among the Pandavas (Act I, V, VI)

Yudhisthira—Eldest of the Pandavas (Act VI)

Arjuna—Younger brother of Bhimasena third Pandava (Act V, VI)

Sahadeva—Youngest of the Pandavas (Act I)

Krsna—Lord Visnu incarnate friend & charioteer of Arjuna (Act VI)

Jayandhara—Chamberlain of Yudhisthira (Act VI)

Rudhirapriya—A demon servant of Hidimba, Bhimasena's wife (Act III)

Duryodhana—King of Hastinapura the principal enemy of Bhimasena the Hero of the Venisamhara (Acts II, III, IV and V)

Dhrtarastra—Blind father of Duryodhana (Act V)

Karna—King of the Angas, alter ego of Duryodhana (Act III)

Asvatthaman—Son of Drona (Act IV)

Krpa—Maternal uncle of Asvatthaman (Act IV)

Vinayandhara—Chamberlain of Duryodhana (Act II)

Carvaka—Demon friend of Duryodhana who deceives Yudhisthira (Act VI)

Sanjaya—Charioteer of Dhrtarastra (Act V)

Sundaraka—A follower of Karna (Act IV)

Suta—Charioteer of Duryodhana (Act IV, V)

Suta—Charioteer of Drona (Act IV)

WOMEN

Draupadi—Wife of the Pandavas Heroine of the drama (Acts I and VI)

Buddhimatika—Maid to Draupadi (Act I & addressed to by Draupadi and Bhimasena in Act VI)

Vasagandha—A demoness wife of Rudhirapriya (Act III)

Bhai [illegible]

[illegible] (Act II)

[illegible] Act II)

CHARACTERS MENTIONED

Abhimanyu Balarama Dhrstadyumna Drona Duśśasana, Jayadratha, Nakula Salya, Vrsasena-son of Karna, Vidura, Uttarā and others

श्रीः

वेणीसंहारम्

प्रथमोऽङ्कः

निषिद्धैरप्येभिर्लुलितमकरन्दो मधुकरैः
करैरिन्दोरन्तश्छुरित इव सम्भिन्नमुकुलः ।
विधत्तां सिद्धिं नो नयनसुभगामस्य सदसः
प्रकीर्णः पुष्पाणां हरिचरणयोरञ्जलिरयम् ॥ १ ॥

अपि च ।

कालिन्द्याः पुलिनेषु केलिकुपितामुत्सृज्य रासे रसं
गच्छन्तीमनुगच्छतोऽश्रुकलुषां कंसद्विषो राधिकाम् ।
तत्पादप्रतिमानिवेशितपदस्योद्भूतरोमोद्गते-
रक्षुण्णोऽनुनयः प्रसन्नदयितादृष्टस्य पुष्णातु वः ॥ २

ACT I

May this cavityful (*añjali*) of flowers strewn (*prakirnah*) on the feet of Hari (i e Visnu) bring about (*vidhattām*) our (*nah*) success (*siddhim*) which would be delightful (*subhaga*) to the eyes of this assembly (*sadas*) [—this cavityful of flowers] which has its honey (*makaranda*) stirred (*lulita*) by the bees even when [they have been] prohibited (*nisiddhaih* i e warded off) and which has the buds, and it opened up (*sambhinna*), [having been] touched (*churita*, lit cut) as it were (*iva*) by the rays of the moon

And also,

May the successful (*aksunna*—lit not trampled down) conciliation (*anunaya*) on the part of the hater of Kamsa, (Kamsa dvisah i. e of Krsna) who was following (*anugacchatah*) in the footsteps of Radhika, angered (*kupita*) in [the course of] sport (*keli*) on the sandy banks of the Kalindi (i. e Jumna) and going [away] having given up (*utsrjya*) [all] delight (*rasa*) in the Rāsa dance [—of the hater of Kamsa] whose hair stood on end (*udbhuta-romodgateh*) as he had his feet planted (*nivesitapada*) on the imprints (*pratimah*, lit images) of her feet, and who [—Krsna] was looked at [subsequently] by his beloved [?] pleased [at heart, *prasannā*] help you prosper (*vah pusnatu*

अपि च ।

दृष्टः सप्रेम देव्या किमिदमिति भयात् सम्भ्रमाच्चासुरीभिः
शान्तान्तस्तत्त्वसारैः सकरुणमृषिभिर्विष्णुना सस्मितेन ।
आकृष्यास्त्रं सगर्वैरुपशमितवधूसंभ्रमैर्दैत्यवीरैः
सानन्दं देवताभिर्मयपुरदहने धूर्जटिः पातु युष्मान् ॥ ३ ॥

(नान्द्यन्ते)

सूत्रधारः—अलमतिविस्तरेण ।

श्रवणाञ्जलिपुटपेयं विरचितवान् भारताख्यममृतं यः ।
तमहमरागमकृष्णं कृष्णद्वैपायनं वन्दे ॥ ४ ॥

(समन्तादवलोक्य) भवन्तः परिषद्प्रेसराः, विज्ञाप्यं नः किंचिदस्ति ।

And also

May Dhūrjaṭi [that is Lord Śiva] protect (*pātu*) you (*yuṣmān*) [—Lord Śiva] who, at the burning of the cities of [i.e. constructed by the demon] Maya, was looked at (*dṛṣṭaḥ*) with affection by the goddess [Pārvatī] and with apprehension (*bhayāt*) and bewilderment (*sambhramāt*) by the demonesses saying (*iti*) 'what is this ?' with compassion (*sakaruṇam*) by the sages who had their quiet (*śānta*) inner essence (*antastattva*) [i.e. soul] as their strength (*sāra*), with smile by Viṣṇu (lit by smiling Viṣṇu *sasmitena* Viṣṇunā), with pride after having drawn out their weapon by the demon-heroes who allayed the bewilderment of their brides, [and] with joy (*sānandam*) by the deities 3

(*At the end of the Benediction*)

Stage-Manager—Enough of prolixity.

I salute (*vande*) that Kṛṣṇadvaipāyana, free from passion (*arāgam*) and free from darkness [i.e. ignorance, akṛṣṇam] who fashioned out (*viracitavān*, also composed, produced, treated) nectar (*amṛtam*) named 'Bhārata' (*bhāratākhyam*), worthy of being drunk with folded hands (*añjaliputa*) in the form of the ears (*śravaṇa*). 4

(*Having looked around*) O ye (*bhavantaḥ*) leaders of the assembly (*pariṣad*) there is something of ours to be put [before you] as a request (*vijñāpyam*)

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१ 'संभ्रमादासुरीभि.' २ 'आदायास्त्र' Also आदृष्टः सौम्यमुच्चैः शमितनिज्यधूसंभ्रमैः
३ 'अनिभ्रमद्वेन' ४ 'अनुरागम्' ५ 'वद् भवन्त.' 'तत्रभवतः परिषद्प्रेसरान्'

कुसुमाञ्जलिरपर इव प्रकीर्यते काव्यबन्ध एषोऽत्र ।
मधुलिह इव मधुबिन्दून् विरलानपि भजत गुणलेशान् ॥ ५ ॥

तदिदं कविमृगराजलक्ष्मणो भट्टनारायणस्य कृतिं वेणीसंहारं नाम नाटकं प्रयोक्तुमुद्यता वयम् । तदत्र कविपरिश्रमानुरोधाद्वा उदात्तकथावस्तुगौरवाद्वा नवनाटकदर्शनकुतूहलाद्वा भवद्भिरवधानं दीयमानमभ्यर्थये ।
(नेपथ्ये) भाव, त्वर्यतां त्वर्यताम् । एते खल्वार्यविदुराज्ञया पुरुषाः सकलमेव शैलूषजनं व्याहरन्ति—'प्रवर्त्यतामपरिहीयमानमातोद्यविन्यासादिका क्रिया । प्रवेशकालः किल तत्रभवतः पाराशर्यनारदतुम्बुरुजामदग्न्यप्रभृतिभिर्मुनिवृन्दारकैरनुगम्यमानस्य भरतकुलहितकाम्यया स्वयं प्रतिपन्नदौत्यस्य देवकीसूनोश्चक्रपाणेर्महाराजदुर्योधनशिबिरं प्रति प्रस्थातुकामस्य' इति ।

Here is this poetic composition (*kāvya bandhah*) being strewn (*prakiryate*) [before you] like (*iva*) another (*apara*) cavity ful of flowers. Do you [please] resort to (*bhajata* i. e. taste or appreciate) bits (*lesān*) of excellence (*guna*) though but rare (*viralān api*) like bees (*madhulihah* lit. those who lick honey), [tasting] drops of honey [by no means ample or profuse *viralān api*] 5

Here then we are prepared to stage (*prayoktum*) a drama named Venisamhara the composition of Bhatta Narayana whose distinctive emblem is Lion like Poet. I request you therefore to pay attention to this [performance] whether out of regard for the labours of the poet or out of reverence for the sublime (udatta) plot of the story or out of curiosity to witness a new drama.
(**Behind the curtain**) Honoured Sir may haste be made may haste be made! Here indeed at the command of worthy (arya) Vidura the officers (*purusah*) are addressing the entire body of actors thus (*iti*)—'Let [all] operations such as the disposition of the musical instruments be commenced so as to leave no defect. This verily is the time of the arrival (lit entrance) of the revered son of Devaki [that is, Krsna] with the wheel in his hand who is followed by prominent sages such as the son of Parasara [that is Vyasa] Narada Tumbaru and the son of Jamadagni [that is Parasurama] who through desire for the good (*hita*) of the family of Bharata has personally assumed the role of a mediator and who is desirous of starting for the camp of the great king Duryodhana.'

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१ 'कवेर्मृगराजलक्ष्मणः' २ 'अभिनवकृतिम्' ३ 'अपरिहीयमानम्' इति नास्ति क्वचित् ४ 'वनगिरिसंनिवेश'

९ सूत्रधार –(आकर्ण्य। सानन्दम्) अहो नु खलु भो, भगवता सकलजगत्प्रभव-
स्थितिनिरोधप्रभविष्णुना विष्णुनाद्यानुगृहीतमिदं भरतकुलं सकलं च राजचक्र-
मनयोः कुरुपाण्डवराजपुत्रयोराहवकल्पान्तानलप्रशमहेतुना स्वयं संधिकारिणा
१२ कंसारिणा दूतेन। तत् किमिति पारिपार्श्विक, नारम्भयसि कुशीलवैः सह
संगीतकम्।

(प्रविश्य) पारिपार्श्विक –भवतु। आरम्भयामि। कतमं समयमाश्रित्य गीयताम्।

१५ सूत्रधार —नन्विममेव तावच्चन्द्रातपनक्षत्रग्रहप्रभोद्भासितसत्स्वच्छकुमुदपुण्डरी-
ककाशकुसुमपरागधवलितदिङ्मण्डलं स्वादुजलजलाशयं शरत्समयमाश्रित्य
प्रवर्त्यतां संगीतकम्। तथा ह्यस्यां शरदि

Stage Manager—(*Having heard With joy*) Ha now, indeed, oh ! By the divine Viṣṇu who possesses the power of creating, sustaining and destroying the whole world has to-day been favoured this Bharata family and [also] the whole body of kings in that He, the enemy of Kaṁsa, has personally become the messenger, negotiating peace, and [thus] the cause of extinguishing the fire (*anala*) of world destruction (*kalpānta*) in the form of the [impending] war (आहव) between the Kuru and the Pandava princes. Then, why is it, [O] Assistant that you do not begin the concert (*sangītakam*) in company with the actors (*kuśīlava*) ?

(*Entering*) **Assistant**—Let [it] be [so] I [shall] begin Concerning which season should [the song] be sung ?

सत्पक्षा मधुरगिरः प्रसाधिताशा मदोद्धतारम्भाः
निपतन्ति धार्तराष्ट्राः कालवशान्मेदिनीपृष्ठे ॥ ६ ॥

पारिपार्श्विकः—(ससंभ्रमम्) भाव, शान्तं पापम्। प्रतिहतममङ्गलम्।

सूत्रधारः—(सवैलक्ष्यस्मितम्) मारिष, शरत्समयवर्णनाशंसया हंसा धार्तराष्ट्रा
३ इति व्यपदिश्यन्ते।

पारिपार्श्विकः—न खलु न जाने। किंत्वमङ्गलाशंसयास्य वो वचनस्य यथार्थं कम्पितमिव मे हृदयम्।

८ सूत्रधारः—मारिष, ननु सर्वमेवेदानीं प्रतिहतममङ्गलं स्वयं प्रतिपन्नदौत्येन संधिकारिणा कंसारिणा। तथा हि।

The swans (*dhārtarāṣṭrāḥ*) possessed of beautiful wings and of sweet notes, who have ~~decked~~ the quarters (āsā) [in the course of their flight] and whose activities (*ārambhāḥ*) are wild through joy, descend [from the Mānasa lake] on the surface of the earth on account of the influence of the season (*kāla* lit period). 6

(*Or punningly*)

The sons of Dhṛtarāṣṭra, who have good allies, who are sweet of speech, who have conquered (*prasādhita*) all quarters and whose activities are arrogant on account of their intoxication [of wealth and power], fall [dead] on the surface of the earth through the power of Fate (*kāla*). 6

Assistant—(*In confusion*) Honoured Sir, may sin be allayed! May evil be averted!

Stage-Manager—(*With a smile in which there is loss of countenance*) Mārisa, with the desire (*āsaṃsā*) of describing the autumnal season I referred to the swans as dhārtarāṣṭras.

Assistant—Not indeed that I do not know! But owing to the indication (*āsaṃsā*) of inauspicious things [conveyed] by this speech of yours, my heart, to tell you the truth, as it were, trembled.

Stage-Manager—Mārisa, why, exactly the whole of the evil is now averted by the enemy of Kamsa, who is negotiating peace, having personally accepted the role of a mediator. For,—

निर्वाणवैरदहनाः प्रशमादरीणां
नन्दन्तु पाण्डुतनयाः सह माधवेन ।
रक्तप्रसाधितभुवः क्षतविग्रहाश्च
स्वस्था भवन्तु कुरुराजसुताः सभृत्याः ॥ ७ ॥

(नेपथ्ये। साधिक्षेपम्) आः दुरात्मन् वृथामङ्गलपाठक शैलूषापसद

लाक्षागृहानलविषान्नसभाप्रवेशैः
प्राणेषु वित्तनिचयेषु च नः प्रहृत्य ।
आकृष्य पाण्डववधूपरिधानकेशान्
स्वस्था भवन्ति मयि जीवति धार्तराष्ट्राः ॥ ८ ॥

(सूत्रधारपारिपार्श्विकावाकर्णयतः)

May the sons of Pāṇḍu, whose fire (*dahana*) of hostility is quenched (*nirvāṇa*) owing to the reconciliation (*praśama*) of their enemies, rejoice in company with Mādhava. And may the sons of the Kuru king [Dhṛtarāṣṭra] who have restored (*prasādhita*) [their due share of] the land to the [Pāṇḍavas who thus become] attached (*rakta*) [to them] and who [consequently] have ended (*kṣata*) war (*vigrahaḥ*) rest at ease along with their attendants. 7

(*Or punningly*) —

May the sons of Pāṇḍu who have quenched the fire of their hostility by the annihilation (*praśama*) of their enemies rejoice in company with Mādhava. And may the sons of the Kuru king who have decorated the earth with their blood (*rakta*) and have their bodies (*vigrahāḥ*) destroyed (*kṣata*) be the residents of heaven (*svar*) [that is, die] along with their servants. 7

(**Behind the curtain** *Reproachingly*) Ah [you] evil-souled one chanter of a vain inauspicious blessing wretch of an actor!

Will the sons of Dhṛtarāṣṭra after having struck at our lives and our heaps of riches by [intending to set] fire to the house of lac [in which they made us stay] by [administering me] poisoned food and by [cunningly having brought about our] entrance into the gambling hall, and [worst of all] after having dragged the garment and hair of the bride of the Pāṇḍavas rest at ease while I am alive? 8

(*The Stage Manager and the Assistant listen*)

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१ 'आकृष्ट केशा'

पारिपार्श्विकः—भाव, कुत एतत्।

सूत्रधारः—(पृष्ठतो विलोक्य) अये, एष खलु वासुदेवगमनात् कुरुसंधानममृष्यमाणः पृथुललाटतटघटितनिकटकीनाशतोरणत्रिशूलायमानभीषणभ्रुकुटिरापिबन्निव नः सर्वान् दृष्टिपातेन सहदेवेनानुगम्यमानः क्रुद्धो भीमसेन इत एवाभिवर्तते। तन्न युक्तमस्य पुरतः स्थातुम्। तदित आवामन्यत्र गच्छावः। (निष्क्रान्तौ)

इति प्रस्तावना।

(ततः प्रविशति सहदेवेनानुगम्यमानः क्रुद्धो भीमसेनः।)

भीमसेनः—आः दुरात्मन् वृथामङ्गलपाठक शैलूषापसद। ('लाक्षागृहानल'–१–८ इत्यादि पुनः पठति)

सहदेवः—(सानुनयम्) आर्य, मर्षय मर्षय। अनुमतमेव नो भरतपुत्रस्यास्य

Assistant—Honoured Sir, whence [comes] this [question]

Stage Manager—(*Having looked behind*) Oh here indeed to this very side is advancing the enraged Bhimasena who cannot tolerate peace with the Kurus [that would be brought about] by the departure of Vasudeva [to their camp] who with his fierce frown formed on his broad forehead and resembling the dreadful trident on the arch of Death (*Kinasa*), is as it were drinking us all by the glance of his eyes and who is followed by Sahadeva. It is therefore, not proper to stand in front of this one So from here let us two go elsewhere (*Both go out*)

END OF PROLOGUE

(*Then enters Bhimasena who is enraged being followed by Sahadeva*)

Bhimasena—Ah evil souled chanter of a vain auspicious blessing wretch of an actor (*Repeats again 1 8 'Will the sons of Dhrtarastra etc'*)

Sahadeva—(*Persuasively*) Noble Sir have mercy, have mercy The utterance of this son of Bharata [that is actor] is indeed (*eva*) agreeable to us See 'Who have quenched the fire of their hostility'—[all] this is just appropriate 'May the Kurus who have decked the earth with their blood and who have their bodies are destroyed be the residents of heaven'—thus does he say !

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१ 'कथमयम्' २ 'विकटभ्रुकुटिना दृष्टिपातेन' ३ 'आः पाप दुरात्मन्'

वचनम् । पश्य निर्वाणवैरदहना इति यथार्थमेव । सभृत्या कुरवः क्षतजालकृतवसुन्धराः क्षतशरीराश्च स्वर्गस्था भवन्त्विति ब्रवीति ।

भीमसेन —(सोपालम्भम्) न खलु न खल्वमङ्गलानि चिन्तयितुमर्हन्ति भवन्तः कौरवाणाम् । सधेयास्ते भ्रातरो युष्माकम् ।

सहदेव —(सरोषम्) आर्य,

धृतराष्ट्रस्य तनयान् कृतवैरान् पदे पदे ।
राजा न चेन्निषेद्धा स्यात् कः क्षमेत तवानुजः ॥ ९ ॥

भीमसेन —एवमिदम् । अत एवाहमद्यप्रभृति भिन्नो भवद्भ्यः । पश्य ।

प्रवृद्धं यद्वैरं मम खलु शिशोरेव कुरुभिः—
न तत्रार्यो हेतुर्न भवति किरीटी न च युवाम् ।
जरासंधस्योरःस्थलमिव विरूढं पुनरपि ।
क्रुधा संधिं भीमो विघटयति यूयं घटयत ॥ १० ॥

Bhimasena—(*Tauntingly*) Not indeed, not indeed is it proper for you to think inauspicious things about the Kauravas! For you they are brothers (by all means) worthy of a treaty being concluded with them.

Sahadeva—(*Angrily*) Noble Sir,

Which younger brother of yours would forgive the sons of Dhritarastra who have shown (lit acted) enmity at every step, if the king [that is Yudhisthira] were not to ward off? 9

Bhimasena—So this is. Hence (to be sure (*eva*) am I from to-day separated from you. See

Indeed that enmity of mine with the Kurus which grew up while yet I was a child, there [i e in regard to that] neither our noble brother [that is Yudhisthira] nor Kiritin [that is Arjuna] nor you two [that is Nakula and Sahadeva] is—are the cause. Bhima shall break up in rage the peace though concluded (lit fully grown) again even like the broad (*sthalam*) chest of Jarāsandha though healed up again [and again]. You [are welcome] to cause it to come (*virdhi*) about. 10

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१ ‘ निर्वाणवैरदहना (१-७) इति पठित्वान्यथाभिनयति ’ इति नाट्योक्तिरनयोर्वाक्ययोः स्थाने दृश्यते क्वचित् । २ ‘यूयं च कुरुत ’ इत्यस्ति क्वचित् पाठः ।

सहदेवः—(सानुनयम्) आर्य एवमतिसंभृतक्रोधेषु युष्मासु कदाचित् खिद्यते गुरुः ।

भीमसेनः—किं नाम कदाचित् खिद्यते गुरुः । गुरुः खेदमपि जानाति । पश्य

तथाभूतां दृष्ट्वा नृपसदसि पाञ्चालतनयां
वने व्याधैः सार्धं सुचिरमुषितं वल्कलधरैः ।
विराटस्यावासे स्थितमनुचितारम्भनिभृतं
गुरुः खेदं खिन्ने मयि भजति नाद्यापि कुरुषु ॥ ११ ॥

नत् सहदेव, निवर्तस्व । एवं चातिचिरप्रवृद्धामर्षोद्दीपितस्य भीमस्य वचनाद्विज्ञापय राजानम् ।

३ सहदेवः—आर्य, किमिति ।

भीमसेनः—एवं विज्ञापय ।

Sahadeva—*(Persuasively)* Noble Sir, when you have your anger exceedingly increased (*sambhrte*), our worthy brother [that is Yudhisthira] [will] perhaps get angry *(khidyate)*.

Bhimasena—Is it possible that our worthy brother [will] perhaps get angry? Does our worthy brother know anger *(kheda)* also? See

Having [helplessly] seen the daughter of the Pañcāla king [that is Drupada] reduced to that plight (*tathā bhūtam*) in the assembly of kings, residence was made for a very (*su*) long time in the forest, [by us] dressed in bark-garments along with (*sārdham*) hunters [Then] a stay was had (*sthitam*) at the residence of Virāta, in a concealed manner by means of occupations [most] improper! [And after this worst humiliation] does our worthy brother entertain anger towards me, who am enraged, [and] not even to-day towards the Kurus? 11

Then Sahadeva go back, And thus request the King at the words of Bhima inflamed by anger, increased in the course of an exceedingly long time

Sahadeva—Noble Sir, to what effect?

Bhimasena—Thus request [him]

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१ नान्येल्वचित् पुस्तके । २ वदति । ३ 'चापि'

युष्मच्छासनलङ्घनाहसि मया मग्नेन नाम स्थितं
प्राप्ता नाम विगर्हणा स्थितिमतां मध्येऽनुजानामपि ।
क्रोधोल्लासितशोणितारुणगदस्योच्छिन्दतः कौरवा-
नद्यैकं दिवसं ममासि न गुरुर्नाहं विधेयस्तव ॥१२॥(उद्धतं परिक्रामति)

सहदेवः—(तमेवानुगच्छन् । आत्मगतम्) अये, कथमार्यः पाञ्चाल्याश्चतुःशालकं प्रति प्रस्थित एव । भवतु तावदहमत्रैव तिष्ठामि । (स्थितः)

भीमसेनः—(प्रतिनिवृत्यावलोक्य च) सहदेव, गच्छ त्वं गुरुमनुवर्तस्व । अहमप्यायुधागारं प्रविश्यायुधसहायो भवामि ।

सहदेवः—आर्य, नेदमायुधागारम् । पाञ्चाल्याश्चतुःशालकमिदम् ।

भीमसेनः—(सवितर्कम्) किं नाम नेदमायुधागारम्, पाञ्चाल्याश्चतुःशालकमिदम् । (विचिन्त्य । सहर्षम्) आमन्त्रयितव्यैव मया पाञ्चाली । (सप्रणयं सहदेवं हस्ते गृहीत्वा) वत्स, आगम्यताम् । यदार्य, कुरुभि

I surely prefer (*nama*) remaining plunged in the sin (*amhas*) of transgressing your command. I am only too ready (*nama*) to undergo censure menaced even in the midst of younger brothers, keeping to the bound (*sthitimat*). To-day—for [but] one day—you are not my elder brother [whom I ought to obey] nor am I one to be ordered (*vidheyah*) by you [the way you like] the while I am brandishing up (*ut*) my mace ruddy with blood about to annihilate the Kurus. 12

(Stalks about haughtily)

Sahadeva—(*Just following him. To himself*) Oh how my noble brother has started toward the quadrangle of Pancali! Well, I shall then stay just here. *(Halts)*

Bhimasena—(*Having turned round and observed*) Sahadeva, go you [and] follow our elder brother. I shall on my part go to the armoury and have a weapon as my companion.

Sahadeva—Noble Sir, this is not the armoury. This is the quadrangle of Pancali.

Bhimasena—(*Guessingly*) Indeed, is this not the armoury? Is this the quadrangle of Pancali? (*Having thought. With joy*) I *have* to be sure to take my leave of Pancali. (*Affectionately taking Sahadeva by the hand*) Dear brother, come on. That our worthy brother in his desire to conclude a treaty with the Kurus is tormenting us—that you also should see.

१ 'एष्वनाम्ममि' २ 'प्रविश' इति पाठः क्वचित् ।

९ मधानमिच्छन्नस्मान् पीडयति तद्भवानपि पठतु ।
(उभौ प्रवेशं नाटयतः । भीमसेनः सक्रोधं भूमावुपविशति ।)

सहदेव —(ससम्भ्रमम्) आर्य, इदमासनमास्तीर्णम् । अत्रोपविश्यार्य पाल्यतु
१२ कृष्णागमनम् ।

भीमसेन —(उपविश्य । स्मृत्वा) वत्स, कृष्णागमनमित्यनेनोपोद्घातेन स्मृतम् ।
अथ भगवान् कृष्णः केन पणेन सन्धिं कर्तुं सुयोधनं प्रति प्रहितः ।

१५ सहदेव —आर्य, पञ्चभिर्ग्रामैः ।

भीमसेन — (कर्णौ पिधाय) अहह, देवस्याजातशत्रोरप्ययमीदृशस्तेजोपकर्ष
इति त्रासाय कम्पितमिव मे हृदयम् । (परिवृत्य स्थित्वा) तद्वत्स, न त्वया
१८ कथितं न च मया भीमेन श्रुतम् । २ ८

यत् तदूर्जितमत्युग्रं क्षात्रं तेजोऽस्य भूपतेः ।
दीव्यताक्षैस्तदानेन नूनं तदपि हारितम् ॥ १३ ॥

(Both gesticulate entrance Bhimasena sits on the ground in anger)

Sahadeva—(*With haste*) Noble Sir here is ... spread out Let my noble brother sit here and await the arrival of Krsna [that is Draupadi]

Bhimasena—(*Having seated himself Having remembered*) Dear brother by your introduction (*upodghatah*) [of the expression] the arrival of Krsna [in your speech] I am reminded [of the arrival of Krsna who has gone with the purpose of concluding a treaty] Well on what condition has the revered Krsna been deputed to Suyodhana to arrange a peace?

Sahadeva—Noble Sir with five villages

Bhimasena—(*Shutting his ears*) Alas (*aha ha*)! my heart to tell you the truth trembles as it were to see such loss of spirit (*tejas*) here on the part of even His Majesty Ajatasatru! (*Having turned round and seated himself*) Therefore dear brother [this] has not been told by you nor [has it] been heard by me Bhima [that I am]

That lofty exceedingly terrible ksatriya (*ksatra*) lustre which to [once belonged] to this King has surely been gambled away by him then (*tada*) while he was playing with the dice! 13

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१ तत्रोपविश्य मुहूर्तमार्य ' २ ' प्रसारेण ' ३ न मया श्रुतं न त्वया कथितम्,
न त्वया कथितं न च भीमसेनेन श्रुतम् ।

१ (नेपथ्ये) समस्ससदु समस्ससदु भट्टिणी। [समाश्वसितु समाश्वसितु भट्टिनी।]

सहदेव —(नेपथ्याभिमुखमवलोक्य आत्मगतम्) अये कथं याज्ञसेनी मुहुरुपचीयमानबाष्पपटलस्थगितनयना आर्यसमीपमुपसर्पति। तत् कष्टतरमापतितम्।

युद्धैद्युतमिव ज्योतिरार्ये क्रुद्धेऽद्य संभृतम्।
तत् प्रावृडिव कृष्णेयं नूनं संवर्धयिष्यति ॥ १४ ॥

(ततः प्रविशति यथानिर्दिष्टा द्रौपदी चेटी च)

(द्रौपदी सास्रं निःश्वसिति)

३ चेटी—समस्ससदु समस्ससदु भट्टिणी। अवणइस्सदि दे मण्णुं णिच्चाणुबद्धकुरुवेरो कुमालो भीमसेणो। [समाश्वसितु समाश्वसितु भट्टिनी। अपनेष्यति ते मन्युं नित्यानुबद्धकुरुवैरः कुमारो भीमसेनः।]

६ द्रौपदी—हञ्जे बुद्धिमदिए, होदि एदं जइ महाराओ पडिऊलो ण भवे। ता

(**Behind the curtain**) Let my Queen take courage take courage

Sahadeva—(*Having looked at the curtain To himself*) Oh how, Yajnaseni [that is Draupadi] is approaching the vicinity of my noble brother with her eyes concealed by a veil (*patala*) of tear that are now and anon gathering up So an extremely distressing situation has developed '

'That lustre like that of lightning which today has gathered together (*sam*) in my noble brother who is enraged Krsna will surely cause to increase even like the rainy season ' 14

(*Then enter Draupadi as described and a maid*)

(*Draupadi tearfully leaves a sigh*)

Maid—Let my Queen take courage take courage Prince Bhimasena who has formed eternal enmity with the Kurus will remove your grief

Draupadi—Dear Buddhimatika [undoubtedly] would this

१ 'आर्यक्रोधेन' २ सबाष्पम् ३ 'महाराअस्स पडिऊलो हुविस्सदि (महाराजस्य प्रतिकूलो भविष्यति)' अतः परं 'ता अदेसेहि मे णाहस्स वासभवनं (तदादेशय मे नाथस्य वासभवनम्)' इति द्रौपदीवाक्यं ततः 'एदु एदु भट्टिणी (एत्वेतु भट्टिनी)' इति चेटीवाक्यं पुनश्च 'इति परिक्रामतः' इति नाट्योक्त्यनन्तरम् 'एदं वासभवणं। एत्थ पविसदु भट्टिणी (एतद्वासभवनम्। अत्र प्रविशतु भट्टिनी)' इति चेटीवाक्यं च पठ्यते क्वचित्।

णाहं पेक्खिदुं तुवरदि मे हिअअं। [हञ्जे बुद्धिमतिके, भवत्येतद्यदि महाराजः प्रतिकूलो न भवेत्। तन्नाथं प्रेक्षितुं त्वरते मे हृदयम्।-]

चेटी—(विलोक्य) एसो कुमालो चिट्ठदि। ता णं उवसप्पदु भट्टिनी। [(विलोक्य) एष कुमारस्तिष्ठति। तदेनमुपसर्पतु भट्टिनी।] (उभे परिक्रामतः।)

द्रौपदी—हञ्जे, कहेहि णाहस्स मह आगमणं। [हञ्जे, कथय नाथस्य ममागमनम्।]

चेटी—जं देवी आणवेदि। (परिक्रम्योपसृत्य च) जअदु जअदु कुमालो। [यद्देव्याज्ञापयति। (परिक्रम्योपसृत्य च) जयतु जयतु कुमारः।]

भीमसेनः—(अशृण्वन्। सक्रोधं 'यत्सत्यव्रत' १।१३ इति पुनः पठति)

चेटी—(परिवृत्य) भट्टिणि, पिअं दे णिवेदेमि। परिकुविदो विअ कुमालो लक्खीअदि। [भट्टिनि, प्रियं ते निवेदयामि। परिकुपित इव कुमारो लक्ष्यते।]

द्रौपदी—हञ्जे, जइ एव्वं ता अवहीरणावि एसा मं आसासअदि ता एअन्ते उवविट्ठा भविअ सुणोमि दाव णाहस्स ववसिदं। [हञ्जे, यद्येवं तदवधीरणाप्येषा मामाश्वासयति। तदेकान्त उपविष्टा भूत्वा शृणोमि तावन्नाथस्य व्यवसितम्।]

(उभे तथा कुरुतः)

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happen, if His Majesty would not oppose [it]. Therefore my heart is in a hurry to see my lord.

Maid—(*Having observed*) Here is the Prince. Therefore let my Queen approach him. (*They both move on*)

Draupadi—Dear, report my arrival to my lord.

Maid—As the Queen commands. (*Having walked round and approached*) May the Prince be victorious, be victorious.

Bhimasen—(*Not listening. Recites again* i. 13 'That lofty etc.' *in anger.*)

Maid—(*Having turned round*) My Queen, I have to report to you a gladsome news. The Prince appears to be as though very much enraged.

Draupadi—Dear, if so, then even this disregard [in not noticing my arrival] gives me consolation. Therefore taking a seat in a secluded place I [shall] just hear the resolve of my lord.

(*Both do so*)

२० भीमसेन—(सक्रोध सहदेवमधिकृत्य) किं नाम पञ्चभिर्ग्रामै संधि।

> मथ्नामि कौरवशत समरे न कोपाद्
> दुःशासनस्य रुधिरं न पिबाम्युरस्तः।
> संचूर्णयामि गदया न सुयोधनोरू
> संधिं करोतु भवतां नृपति पणेन ॥ १५ ॥

द्रौपदी—(सहर्षम्। जनान्तिकम्) णाह, अस्सुदपुव्व क्खु एदिस वअण। ता पुणो पुणो दाव भणाहि। [नाथ, अश्रुतपूर्वं खलु ते ईदृश वचनम्।
३ तत् पुनःपुनस्तावद्भण।]

भीमसेन—(''मथ्नामि कौरवशतं–' ।।१५ इति पुनः पठति)

सहदेवः—आर्य, किं महाराजस्य संदेशोऽयमार्येणाव्युत्पन्न इव गृहीत ।[१]

६ भीमसेनः—का पुनरत्र व्युत्पत्ति ।

सहदेव.—आर्य, एव गुरुणा संदिष्टम्।

भीमसेन —कस्य।

Bhimasena—(*Addressing Sahadeva angrily*) What ! I should like to learn (*nāma*) peace with five villages !

Shall I not out of anger destroy the hundred Kauravas in battle ? Shall I not drink the blood of Duhśāsana from his chest ? Shall I not pound with my mace the thighs of Suyodhana ? Let your king, [if he likes] conclude a treaty on [that humiliating] condition ? 15

Draupadi—(*Joyfully Aside*) My lord never heard before is indeed such utterance of yours. Therefore just say it again and again

Bhimasena—(*Recites again*) Is ' Shall I not out of anger ' etc)

Sahadeva—Noble Sir has this message of the King been understood by my noble brother as being as it were void of [any] special meaning (*avyutpanna*) ?

Bhimasena—What is there the special meaning here ?

Sahadeva—Noble Sir, thus was the message sent by our worthy brother ?

Bhimasena—To whom ?

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१ अत आर् 'अव्युत्पन्न' इत्यधिक क्वचित्।

सहदेव —सुयोधनस्य ।

भीमसेन —किमिति ।

सहदेव —

इन्द्रप्रस्थं वृकप्रस्थं जयन्तं वारणावतम् ।
प्रयच्छ चतुरो ग्रामान् कञ्चिदेकं च पञ्चमम् ॥ १६ ॥

भीमसेन —ततः किम् ।

सहदेव —तदेवमनया प्रतिनामग्रामप्रार्थनया पञ्चमस्य चाकीर्तनाद्विषभोजन-जतुगृहदाहद्यूतमर्मापकारस्थानोद्घाटनमेवेदं मन्ये ।

भीमसेन —(साटोपम्) वत्स, एवं कृते किं भवति ।

सहदेव —आर्य, एवं कृते लोके तावत् स्वगोत्रक्षयाशङ्कि हृदयमाविष्कृतं भवति । कुरुराजस्यासंधेयता च तदैव प्रतिपादिता भवति ।

Sahadeva—To Suyodhana

Bhimasena—To what effect ?

Sahadeva—

Give [us] four villages Indraprastha Vrkaprastha Jayanta and Varanavata, and any one [as] the fifth 16

Bhimasena—What then

Sahadeva—So then by means of this demand for villages individually named and owing to the non-mention of the fifth I think [there has been made] just (*eva idam*) a clear pointing out (*udghatana*) of the places of grievous wrong [done to us] such as poisoned food burning the house of lac and [tempting us into] the gambling hall

Bhimasena—(*Vehemently*) Dear brother what would happen on this having been done ?

Sahadeva—Noble Sir when this is done a heart apprehensive of the annihilation of one's own family will in the first place (*tavat*) be revealed [to the world] Moreover (*ca*) the irreconcilable (*asandheya*) nature (*ta*) of the Kuru king will at the same time be caused to be known

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१ 'देहि मे चतुरो ग्रामान् पञ्चमं कञ्चिदेव तु' २ 'लोके अपयशः स्वगोत्र'

भीमसेन—मूढ, सर्वमप्येतदनर्थकम्। कुरुराजस्य तावदसंधेयता तदैव प्रतिपादिता यदैवास्माभिरितो वनं गच्छद्भिः सर्वैरेव कुरुकुलस्य निधनं प्रतिज्ञातम्।
९ लोकेऽपि च धार्तराष्ट्रकुलक्षयः किं लज्जाकरो भवताम्। अपि च रे मूर्ख,

युष्मान् ह्रेपयति क्रोधाल्लोके शत्रुकुलक्षयः।
न लज्जयति दाराणां सभायां केशकर्षणम् ॥ १७ ॥

द्रौपदी—(जनान्तिकम्) णाह, णा लज्जन्ति एदे। तुमं वि दाव मं विसुमरेहि। [नाथ, न लज्जन्त एते। त्वमपि तावन्मा विस्मार्षीः।]

३ **भीमसेन**—वत्स, कथं चिरयति पाञ्चाली।

सहदेव—आर्य, का खलु वेलात्रभवत्या प्राप्तायाः। किं तु रोषावेशवशादार्यागताप्यार्येण नोपलक्षिता।

६ **भीमसेन**—(दृष्ट्वा। सादरम्) देवि, वर्धितामर्षैरस्माभिरागतापि भवती नोपलक्षिता। अतो न मन्युं कर्तुमर्हसि।

Bhimasena—Fool all this also is to no purpose As for the irreconcilable nature of the Kuru king it was at that very time established when indeed by all of us without exception (*eva*) while proceeding to the forest from here the destruction of the Kuru family was solemnly vowed And even in the world is the destruction of the family of the Dhartarastras causing you shame? Moreover O fool

The annihilation of the enemy s family out of anger causes you to blush in the world Does not the pulling of the hair of [your] wife in the assembly put you to shame? 17

Draupadi—My lord these feel not ashamed! You at least (*tavat*) do not forget

Bhimasena—Dear brother how, Pancali is delaying!

Sahadeva—Noble sir indeed quite a long time has passed since her ladyship s arrival here But owing to the influence of the vehemence of anger the noble lady, though arrived was not noticed by my noble brother

Bhimasena—(*Having seen With courtesy*) Queen your ladyship though arrived was not noticed by us as our anger was roused So it is not meet for you to entertain anger

द्रौपदी—णाह, उदासीणेसु तुम्हेसु मह मण्णु, ण उण कुविदेसु। [नाथ, उदासीनेषु युष्मासु मम मन्युः, न पुनः कुपितेषु।]

भीमसेन—यद्येवमपगतपरिभवमात्मानं समर्थयस्व। (हस्ते गृहीत्वा, पार्श्वे समुपवेश्य, मुखमवलोक्य च) किं पुनरत्रभवतीमुद्विग्नामिवोपलक्षयामि।

द्रौपदी—णाह, किं उव्वेअकालणं तुम्हेसु सण्णिहिदेसु। [नाथ, किमुद्वेगकारणं युष्मासु संनिहितेषु।]

भीमसेन—किमिति नावेदयसि। (केशानवलोक्य) अथवा किमावेदितेन।

जीवत्सु पाण्डुपुत्रेषु दूरमप्रोषितेषु च।
पाञ्चालराजतनया वहते यदिमां दशाम्॥ १८॥

द्रौपदी—हञ्जे बुद्धिमदिए, कहेहि णाहस्स। को अण्णो मह परिहवेण खिज्जइ। [हञ्जे बुद्धिमतिके, कथय। नाथस्य। कोऽन्यो मम परिभवेण खिद्यते।]

चेटी—ज देवी आणवेदि। (भीममुपसृत्य। अञ्जलिं बद्ध्वा) सुणादु कुमालो।

Draupadi—My lord, [it is] when you are indifferent [that] my anger [is roused] but not certainly (*na punah*) when you are enraged.

Bhimsena—If so consider yourself as one whose insults have departed i.e. are avenged. (*Having taken her by the hand made her sit by his side and looked at her face*) How again do I observe your ladyship dejected as it were?

Draupadi—My lord what cause for dejection can there be when you are so close [to me]?

Bhimasena—Why is it that you do not give [me] to know [it]? (*Having looked at her hair*) Or what need for [such] a telling?

Since while the sons of Pandu are alive and have not gone on a long journey the daughter of the Pañcala king continues in this [miserable] condition. 18

Draupadi—Dear Buddhimatika tell my lord Who else is pained at my insult?

Maid—As the Queen commands (*Having approached Bhima-*

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१ 'अपि'

इदोवि अहिअदर अज्ज उव्वेअकारण आसी देवीए । [यद्देव्याज्ञापयति । .. शृणोतु कुमार । इतोऽप्यधिकतरमद्योद्वेगकारणमासीद्देव्या ।]

६ **भीमसेन**—किं नामास्मादप्यधिकतरम् । बुद्धिमतिके, कथय ।

> कौरव्यवंशदावेऽस्मिन् क एष शलभायते
> मुक्तवेणीं स्पृशन्नेनां कृष्णां धूमशिखामिव ॥ १९ ॥

चेटी—सुणादु कुमालो । अज्ज क्खु देवी अम्बासहिदा सुभद्दापमुहेण सवत्तिवग्गेण परिवुदा अज्जाए गन्धालीए पादवन्दणं कादु गदा । [शृणोतु कुमार ।
३ अद्य खलु देव्यम्बासहिता सुभद्राप्रमुखेण सपत्नीवर्गेण परिवृता आर्याया गान्धार्याः पादवन्दनं कर्तुं गता ।]

भीमसेन—युक्तमेतत् । वन्द्या खलु गुरवः । ततस्ततः ।

६ **चेटी**—तदो पडिणिवुत्तमाणा भाणुमदीए देवी दिट्ठा । [ततः प्रतिनिवर्तमाना भानुमत्या देवी दृष्टा ।]

भीमसेन—(सक्रोधम्) आः शत्रोर्भार्यया दृष्टा । स्थानं क्रोधस्य देव्याः । •

Having folded her hands) Let the Prince listen To day a cause for dejection greater even than this has occurred for the Queen.

Bhimasena—What really (*nāma*) greater than even this ? Buddhimatika tell [it]

Who is this who acts like a moth towards [me] here (*asmin*), who am the forest-conflagration to bamboos (*vamśah*) in the form of the family of the Kauravya [that is, Dhrtarastra] by [rudely] touching Krsna [that is, Draupadi] with her braid unloosed as [by touching] the line of smoke [arising from the forest-conflagration] which is dark and has set up a column (*veni*) ? 19

Maid—Let the Prince listen To day indeed the Queen accompanied by the Mother [that is, Kunti] and surrounded by the group of the co-wives headed by Subhadra, had gone to bow down to the feet of the revered Gandhari

Bhimasena—This is proper Elders deserve to be bowed down to Then, [what] then ?

Maid—Then while returning, the Queen was seen by Bhanumati

Bhimasena—(*With rage*) Ah, seen by the enemy's wife ! Alas, a [just] cause for the Queen's anger ! Further, (what)further ?

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१ 'बद्धवेणी' २ 'युक्त क्रोधस्थानम्'

१ ततस्ततः ।

चेटी—तदो ताए देवीं पेक्खिअ सहीजणदिण्णदिट्ठीए सगव्वं ईसि विहसिअ भणिअं [ततस्तया देवीं प्रेक्ष्य सखीजनदत्तदृष्ट्या सगर्वमीषद्विहस्य भणितम् ।]

२ भीमसेनः—न केवलं दृष्टा । उक्ता च । अहो किं कुर्मः । ततस्ततः ।

चेटी—अइ जण्णसेणि, पञ्च गामा पत्थीअन्ति त्ति सुणीअदि । ता कीस दाणीं वि दे केसा ण संजमीअन्ति । [अयि याज्ञसेनि, पञ्च ग्रामाः प्रार्थ्यन्त इति श्रूयते । तत् कस्मादिदानीमपि ते केशा न संयम्यन्ते ।]

भीमसेनः—सहदेव, श्रुतम् ।

सहदेवः—आर्य, उचितमेवैतत् तस्याः । दुर्योधनकलत्रं हि सा । पश्य ।

स्त्रीणां हि साहचर्याद् भवन्ति चेतांसि भर्तृसदृशानि ।
मधुरापि हि मूर्च्छयते विषविटपिसमाश्रिता वल्ली ॥ २० ॥

भीमसेनः—बुद्धिमतिके, ततो देव्या किमभिहितम् ।

चेटी—कुमार, जइ परिजणहीणा भवे तदो देवी भणादि । [कुमार, यदि

Maid—Then, having seen the Queen and having cast a glance at the group of her friends, she smiled a little with pride and said.

Bhimasena—Not merely [was the Queen] seen, also addressed! Oh, what shall we do ! Then, [what then] ?

Maid—'O Yājñasenī [that is, Draupadi], it is learnt that five villages are being prayed for. Then why even now are your hair not being tied ? '

Bhimasena—Sahadeva, [has this been] heard [by you] ?

Sahadeva—Noble Sir, this is just befitting her ! For, she is the wife of Duryodhana. See.

Indeed the minds of women become like [those of their] husbands on account of association. A creeper, though (naturally) sweet, no doubt brings on a swoon, when it has resorted to a poisonous tree. 20

Bhimasena—Buddhimatikā, what did the Queen say then ?

Maid—Prince, if she had been unaccompanied by her attendant, then the Queen would have replied.

१ नास्तीदं भीमसेनवाक्यं क्वचित् । २ न दृश्यते प्रथममिदं वाक्यं केषुचित्पुस्तकेषु ३ 'परिहीणं मम वअणं भवे (परिहीनं मम वचनं भवेत्)' इति पाठः क्वचित् ।

परिजनहीना भवेत् तदा देवी भणति ।]

भीमसेन—किं पुनरभिहितं भवत्या ।

चेटी—तदो मए भणिअं । अइ भाणुमदि, तुह्माण अमुक्केसु केसहत्थेसु कधं अह्माण देवीए केसा संजमीअन्ति त्ति । [ततो मया भणितम् ।-अयि भानुमति, युष्माकममुक्तेषु केशहस्तेषु कथमस्माकं देव्या केशाः संयम्यन्त इति ।-]]

भीमसेन—(सपरितोषम्) साधु बुद्धिमतिके, साधु । तदभिहितं यदस्मत्परिजनोचितम् । (अधीरमासनादुत्तिष्ठन्) भवति पाञ्चालराजतनये, श्रूयताम् । अचिरेणैव कालेन ।

चञ्चद्भुजभ्रमितचण्डगदाभिघात
संचूर्णितोरुयुगलस्य सुयोधनस्य ।
स्त्यानावनद्धघनशोणितशोणपाणि-
रुत्तंसयिष्यति कचांस्तव देवि भीमः ॥ २१ ॥

द्रौपदी—किं णाह, दुक्करं तुए परिकुविदेण । सव्वहा अणुगेह्णन्तु एदं ववसिदं दे भादरो । [किं नाथ, दुष्करं त्वया परिकुपितेन । सर्वथानुगृह्णन्त्वेतद्व्यवसितं

Bhimasena—What again did you say ?

Maid—Then I said thus ' O Bhanumati, while the masses of your hair [that is those of the wives of Kauravas] are not loosed how will the hair of our Queen be tied ? '

Bhimasena—(*With satisfaction*) Well [done], Buddhimatika well [done] ! That has been said which was proper for our attendant (*Impatiently getting up from his seat*) Honoured daughter of the Pañcala King, in only a short while,

Bhima will decorate your hair [O] Queen with the hand reddened with the unctuous (*styana*) coagulated (*avanaddha*) thick [*ghana*] blood of Suyodhana who will have the pair of his thighs well (*sam*) pounded by the strokes of the terrible mace brandished in my restless (*cancat*) arm. 21

Draupadi—What is, my lord difficult for you to do, when [once you are] violently (*pari*) enraged ? May your brothers support this resolve [of yours] by

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१ 'अपर्याद' २ 'उत्तम्भयिष्यति' ३ 'व्यवसितम् । तदनुमन्यतामेतद् व्यवसितं देवता ।

२ ते भ्रातर ।]

सहदेव —अनुगृहीतमेतत्स्मामि ।

(नेपथ्ये महान् कलकल । सर्वे सविस्मयमाकर्णयन्ति ।)

भीमसेन —

मन्थायस्तार्णवाम्भ प्लुतकुहरवलन्मन्दरध्वानधीर
कोणाघातेषु गर्जत्प्रलयघनघटान्योन्यसंघट्टचण्ड ।
कृष्णाक्रोधाग्रदूत कुरुकुलनिधनोत्पातनिर्घातवात
केनास्मत्सिंहनादप्रतिरसितसखो दुन्दुभिस्ताड्यतेऽयम् ॥ २२ ॥

(प्रविश्य सम्भ्रान्त) **कञ्चुकी**—कुमार, एष खलु भगवान् वासुदेव —

(सर्वे कृताञ्जलय समुत्तिष्ठन्ति ।)

३ **भीमसेन** —(ससम्भ्रमम्) क्वासौ क्वासौ भगवान् ।

Sahadeva—This is accepted by us

(*A tumult behind the curtain All listen with amazement*)

Bhimasena—

By whom is this drum being beaten—(the drum *dundubhi*) which is deep (*dhirah*) like the sound of the Mandara mountain as it moved [round] with its caverns (*kuhara*) flooded (*pluta*) with water of the ocean agitated in the process of being churned which is terrible (*canda*) like the mutual clashing (*samghatta*) of masses of thundering clouds of world-destruction on receiving the strokes of the sticks (*konah*) which is the harbinger (*agradūta*) of the [effects of the] wrath of Krsna the stormy (*nirghāta*) wind foreboding the destruction of the Kuru family and the friend of the echo of our roar? 22

(*Having entered confused*) **Chamberlain**—Prince here indeed the divine Vāsudeva—

(*All get up, folding their hands*)

Bhimasena—(*With confusion*) Where [is] he where [is] he, the divine Lord?

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१ 'ताडितोऽयम् ।'

कञ्चुकी—पाण्डवपक्षपातामर्षिणेन सुयोधनेन–

(सर्वे सभ्रमं नाटयन्ति।)

भीमसेन—किं संयतः।

कञ्चुकी—नहि नहि, संयन्तुमारब्धः।

भीमसेन—अथ किं कृतं देवेन।

कञ्चुकी—ततः स महात्मा दर्शितविश्वरूपतेजःसंपातमूर्च्छितमवधूय कुरुकुलमस्मच्छिबिरसंनिवेशमनुप्राप्तः कुमारमविलम्बितं द्रष्टुमिच्छति।

भीमसेन—(सोपहासम्) किं नाम दुरात्मा सुयोधनो भगवन्तं संयन्तुमिच्छति। (आकाशे दत्तदृष्टिः) आः दुरात्मन् कुरुकुलपांसुल, एवमतिक्रान्तमर्यादे त्वयि निमित्तमात्रेण पाण्डवक्रोधेन भवितव्यम्।

सहदेव—आर्य, किमसौ दुरात्मा सुयोधनहतको वासुदेवमपि भगवन्तं स्वेन रूपेण न जानाति।

Chamberlain—by Suyodhana, enraged at his partiality towards the Pāṇḍavas—

(*All gesticulate confusion*)

Bhimasena What seized?

Chamberlain—Not indeed, not indeed! [Merely] attempted to be seized!

Bhimasena—Then what was done by the Lord?

Chamberlain—Then the high-souled Lord having disregarded the family of the Kurus that fainted at the encounter (*sampāta*) of the refulgence of His Universe-Form displayed [by Him] arrived at the site of our camp [and] He [now] desires to see the Prince without delay

Bhimasena—(*With ridicule*) What is it possible (*nāma*) the evil-souled Suyodhana desires to seize the Lord? (*Fixing his gaze in the sky*) Ah! [you] evil-souled bane of the Kuru family, you on having thus transgressed [all] bounds, the wrath of the Pāṇḍavas would be but an [outward] instrument [of your destruction]

Sahadeva—Noble Sir, does not that wretch of Suyodhana know even the divine Vāsudeva in His proper character?

१ अत परम् 'संयमितुमारब्ध' इत्यधिकं सर्वेषु मुद्रितपुस्तकेषु २ 'संयमितुम्' ३ 'संयमितुम्'

भीमसेनः—वत्स, मूढः खल्वयं दुरात्मा कथं जानातु। पश्य।

[1] आत्मारामा विहितरतयो निर्विकल्पे समाधौ
ज्ञानोत्सेकाद्विघटिततमोग्रन्थयः सत्त्वनिष्ठाः।
यं वीक्षन्ते कमपि तमसां ज्योतिषां वा परस्तात्
तं मोहान्धः कथमयममुं वेत्तु देवं पुराणम्॥ २३॥

आर्य जयंधर, किमिदानीमध्यवस्यति गुरुः।

कञ्चुकी—स्वयमेव गत्वा महाराजस्याध्यवसितं ज्ञास्यति कुमारः। (निष्क्रान्तः)

२ (नेपथ्ये। कलकलानन्तरम्) भो भो द्रुपदविराटवृष्ण्यन्धकसहदेवप्रभृतयोऽस्मदक्षौहिणीपतयः कौरवचमूप्रधानयोधाश्च, शृण्वन्तु भवन्तः।

यत् सत्यव्रतभङ्गभीरुमनसा यत्नेन मन्दीकृतं
यद् विस्मर्तुमपीहितं शमवता शान्तिं कुलस्येच्छता।

Bhimasena—Deluded indeed as is this evil-souled [one], how could he know? See.

How could this [Duryodhana], blinded [as he is] by infatuation, know this ancient God, whom [sages], who find their full delight in themselves, who have fixed their love on undifferentiated (*nirvikalpa*) concentration, who have by means of a profuseness of knowledge severed [all] knots (*granthi*) of ignorance (*tamas*) and who are [firmly] established in [the quality of] goodness, realise as being extraordinarily great (*kamapi*) and lying beyond [the regions of] darkness and light? 23

Venerable Jayandhara, what at present is [our] worthy brother doing?

Chamberlain—The Prince will understand the doing of His Majesty after having gone [to him] in person. (*Goes out*)

(**Behind the curtain.** *After a tumult*) O, ye, commanders of our divisions (*aksauhini*) Drupada, Virāta, Vrsni, Andhaka, Sahadeva and others, and principal warriors of the army of the Kauravas, may you listen.

Here that great flame (*lit. lustre*) of wrath belonging to Yudhisthira, which was fed (*lit. gathered*) [long ago] in the wooden sticks (*arani*) of gambling by dragging the hair and

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१ 'विमपि' इति पाठः क्वचित्। २ 'वेत्ति' इति पाठान्तरम्।

तद् द्यूतारणिसंभृतं नृपसुताकेशाम्बराकर्षणे
क्रोधज्योतिरिदं महत् कुरुवने यौधिष्ठिरं जृम्भते ॥ २४ ॥

भीमसेन—(आकर्ण्य । सहर्षम्) जृम्भतां जृम्भतामप्रतिहतप्रसरमार्यस्य क्रोधज्योतिः ।

द्रौपदी—णाह, किं दाणीं एसो पलअजलहरत्थणिअमसलो क्खणे क्खणे समरदुन्दुही ताडीअदि । [नाथ, किमिदानीमेष प्रलयजलधरस्तनितमांसलः क्षणे क्षणे समरदुन्दुभिस्ताड्यते ।]

भीमसेन—देवि, किमन्यत् । यज्ञः प्रवर्तते ।

द्रौपदी—(सविस्मयम्) को एसो जण्णो । [क एष यज्ञः ।]

भीमसेन—रणयज्ञः । तथा हि ।

चत्वारो वयमृत्विजः स भगवान् कर्मोपदेष्टा हरिः
संग्रामाध्वरदीक्षितो नरपतिः पत्नी गृहीतव्रता ।

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garment of the Princess [Draupadi] which was [hitherto] checked with effort [by the King] with [his] mind apprehensive of the violation of his vow of truthfulness, and which was even sought (*lit desired*) to be forgotten by the peaceful [Yudhisthira] wishing [to secure] the peace of the family, is spreading widely in the forest of the Kurus 24

Bhimasena—(*Having listened with joy*) May the flame of the wrath of our noble brother spread on and on with its course unimpeded

Draupadi—My lord why now is this war-drum deep like the thundering of clouds of world-destruction, being beaten every moment?

Bhimasena—My Queen, what else? A sacrifice is proceeding

Draupadi—(*With amazement*) What [kind of] sacrifice [is] this?

Bhimasena—The sacrifice of war! So indeed

We four [are] the officiating priests that divine Lord Hari [is] the director of the rites the lord of men [that is, Yudhisthira] is [the sacrificer] initiated for [this] sacrifice of war his wife [that is, Draupadi] is the [sharer]

कौरव्याः पशवः प्रियापरिभवक्लेशोपशान्तिः फलं
राजन्योपनिमन्त्रणाय रसति स्फीतं यशोदुन्दुभिः ॥ २५ ॥

सहदेवः—आर्य, गच्छामो वयमिदानीं गुरुजनानुज्ञाता विक्रमानुरूपमाचरितुम्।

भीमसेनः—वत्स, एते वयमुद्यता आर्यस्यानुज्ञामनुष्ठातुमेव। (उत्थाय) ३ देवि, गच्छामो वयमिदानीं कुरुकुलक्षयाय।

द्रौपदी—(बाष्पं धारयन्ती) णाह, असुरसराहिमुहस्स हरिणो विअ मङ्गलं तुह्माणं होदु। जं च अम्बा कुन्दी आसासदि तं तुह्माणं होदु। [नाथ, २ असुरसमराभिमुखस्य हरेरिव मङ्गलं युष्माकं भवतु। यच्चाम्बा कुन्त्याशास्ते तद्युष्माकं भवतु।]

उभौ—प्रतिगृहीतं मङ्गलवचनमस्माभिः।

१ द्रौपदी—अण्णं च णाह, पुणोवि तुह्मेहिं समरादो आअच्छिअ अहं समास्सासइदव्वा। [अन्यच्च नाथ, पुनरपि युष्माभिः समरादागत्याहं समाश्वासयितव्या।]

भीमसेनः—ननु पाञ्चालराजतनये, किमद्याप्यलीकाश्वासनया।

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who has taken the [necessary] vow; the Kauravyas are the beasts [to be offered as victims]; the fruit is the soothing (*upas'ānti*) of the pain of insults [suffered] by [our] beloved; for inviting the princes [to attend the ceremony], does the drum boom loudly 25

Sahadeva—Noble Sir, being commanded by our elder brother, let us now proceed to act in a way worthy of [our] valour.

Bhimasena—Dear brother, here we are ready ever to execute the order (*anujñā*) of our noble brother. (*Rising up*) My Queen we now go for [bringing about] the destruction of the Kuru family.

Draupadi—(*Checking the tears*) My lord, may [what is] auspicious attend on you, as on Hari, prepared for battle with the demons! And whatsoever mother Kuntī hopes, may that be yours!

Both—The utterance of [what is] auspicious has been accepted by us.

Draupadi—And another thing, by you, my lord, having returned from the battle, I should even again be consoled.

Bhimasena—Why, daughter of the Pāñcāla king, what is the good of [any] vain (*lit.-false*) consolation even now?

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१ 'अनुज्ञातः' २ न विद्यते वाक्यमिदं क्वचित्। ३ 'अण्णं च देवी भणदि। णाह तुम्हेहिं (अन्यच्च देवी भणति। नाथ युष्माभिः)' इत्यादिकमिदमेव वाक्यं चेटीवाक्यत्वेन पठितं क्वचित्।

भूय परिभवक्षान्तिलज्जाविधुरिताननम् ।
अनिःशेषितकौरव्यं न पश्यसि वृकोदरम् ॥ २६ ॥

द्रौपदी—णाह, मा क्खु जण्णसेणीपरिहवुद्दीविदकोवाणला अणवेक्खिदसरीरा
सचरिस्सध । जदो अप्पमत्तसचरणिज्जाइं रिउबलाइं सुणिअन्ति । [नाथ, मा
३ खलु याज्ञसेनीपरिभवोद्दीपितकोपानला अनवेक्षितशरीरा. सचरिष्यथ । यतोऽ
प्रमत्तसचरणीयानि रिपुबलानि श्रूयन्ते।]

भीमसेन—अयि सुक्षत्रिये,

अन्योन्यास्फालभिन्नद्विपरुधिरवसामांसमस्तिष्कपङ्के
मग्नानां स्यन्दनानामुपरिकृतपदन्यासविक्रान्तपत्तौ ।
स्फीतासृक्पानगोष्ठीरसदशिवशिवातूर्यनृत्यत्कबन्धे
सङ्ग्रामैकार्णवान्तःपयसि विचरितुं पण्डिताः पाण्डुपुत्राः ॥२७॥

(निष्क्रान्ताः सर्वे)

इति प्रथमोऽङ्कः

You will not see again Vṛkodara [that is, myself], who has not totally destroyed the Kauravyas and whose face has [consequently] turned pale with shame at having to put up with insults 26

Draupadī My Lord, indeed move not [on the field of battle], without having taken care of [the safety of] your body, the fire of your anger being enkindled by the insults suffered by Yajnasenī [that is myself] For, the enemy's forces are those where one ought to move without carelessness of any kind

Bhīmasena—O excellent lady of the warrior caste

The sons of Pāṇḍu are adept in moving about in the [very] inmost water of the one [great] ocean of battle, where the brave foot-soldiers plant their feet on [the tops of] chariots, plunged in the mire of blood, fat (*vasā*), flesh and brains (*mastiṣka* of elephants torn to pieces by mutual collisions, and where headless trunks [*kabandha*] dance to [the accompaniment of] the musical instruments in the from of the inauspicious female jackals, howling in their assembly (*goṣṭhī*) [gathered] for drinking the plentiful (*sphīta*) blood (*asṛk*) [that is spilt] 27

[*All go out*

END OF ACT I

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१ 'शान्ति'

द्वितीयोऽङ्कः

(ततः प्रविशति कञ्चुकी)

कञ्चुकी—आदिष्टोऽस्मि महाराजदुर्योधनेन—' विनयंधर, सत्वरं गच्छ त्वम् । अन्विष्यतां देवी भानुमती । अपि निवृत्ता अम्बायाः पादवन्दनसमयान्नेति । यतस्तां विलोक्य निहताभिमन्यवो राधेयजयद्रथप्रभृतयोऽस्मत्सेनापतयः समरभूमिं गत्वा सभाजयितव्याः ' इति । तन्मया द्रुततरं गन्तव्यमित्यहो प्रभविष्णुता महाराजस्य, यन्मम जरसाभिभूतस्य मर्यादामात्रमेवावरोधनिवास. । अथवा किमिति जरामुपालभेय, यतः सर्वान्तःपुरचारिणामयमेव व्यावहारिको वेषश्चेष्टा च । तथा हि ।

१. नोच्चैः सत्यपि चक्षुषोक्षितमलं श्रुत्वापि नाकर्णितं
शक्तेनाप्यधिकार इत्यधिकृता यष्टिः समालम्बिता । ४

Act II

(Then enters the Chamberlain)

Chamberlain—I have been commanded by His Majesty Duryodhana, thus: "Vinayandhara, go you quickly. Let Queen Bhānumati be searched for [and it be ascertained] whether she has returned from [having performed] her customary duty (*samaya*) of bowing to the feet of my mother. For, having seen her (and) having gone to the field of battle are congratulations to be offered to the commanders of our army, Rādheya [that is, Karna] Jayadratha and others, who have killed Abhimanyu." Therefore I have to proceed very quickly: thus is proved how wonderful (*iti aho*) is the power of His Majesty; for overpowered with age as I am, my residence in the harem is just a matter of form (*maryādā*) and nothing more (*eva*). Or rather why should I find a fault with my old age, since just this [is the] costume and [this the] activity in keeping with custom (*vyāvahārika*) for all attendants of the inner apartment? To explain :

Even when (*api*) strong (*uccaih*) eye-sight (*caksu*) was there, enough (*alam*) was not seen [by me] nor was [enough], heard, even after having heard. [By me] though able (*śakta*) [to walk unaided] the staff (*yaṣṭih*) was resorted to (*samālambitā*) as

१ ' अवरोधव्यापारः ' २ ' अन्तःपुरिकाणाम् ' ३ ' वैयहारिकः ' ' व्यवहारिकः ' ' वैहारिकः ' इत्यपि कुत्रचित्. ४ ' ईक्षितुम् '

प्रौढानेकधनुर्धरारिविजयश्रान्तस्य चैकाकिनो
बालस्यायमरातिलूनधनुषः प्रीतोऽभिमन्योर्वधात् ॥ २ ॥

सर्वथा देव न स्वस्ति करिष्यति। तद्यावदत्रस्था देवीं महाराजस्य निवेदयामि।
(निष्क्रान्तः)

इति विष्कम्भकः ।

(ततः प्रविशत्यासनस्था देवी भानुमती सखी चेटी च)

सखी— सहि भाणुमदि, कीस दाणिं तुमं सिविणअदंसणमेत्तस्स किदे अहिमाणिणो महाराअदुज्जोहणस्स महिसी भविअ एव्वं विअलिअवीरभावा अनिमेत्तं संतप्पसि। [सखि भानुमति, कस्मादिदानीं त्वं स्वप्नदर्शनमात्रस्य कृतेऽभिमानिनो महाराजदुर्योधनस्य महिषी भूत्वैवं विगलितवीरभावातिमात्रं संतप्यसे।]

चेटी— भट्टिणि, सोहणं भणादि सुवअणा। सिविणअन्तो[1] जणो किं ण क्खु पेक्खदि[2]। [भट्टिनि शोभनं भणति सुवदना। स्वपञ्जन किं न खलु प्रेक्षते।]

This Bhisma caused to lie down [on bed] by means of arrows by the sons of Pandu, [—Bhisma] the conqueror of even that sage [Parasurama] whose axe was never (lit not, *a*) blunted (*kuntha*) even since the seizure (*grahana*) of weapon [by him for us], causes not (lit 'is not for') [any] anguish (*tapa*) [on the part] of this one [here, *asya*] This one is delighted (*pritah*) [all the same] at the slaughter (*vadha*) of Abhimanyu with his bow cut [into pieces] (*luna*) by the enemies, [—himself but] a lad, all alone, fatigued (*sranta*) with [efforts to secure] victory over many a senior (*praudha*) bow-wielder 2

Fate would [I hope] bring about our well-being in every way. Then let me report to His Majesty that the Queen is here. (*Goes out*)

END OF PRELUDE

(*Then enter Queen Bhanumati sitting on a seat, her Friend and Maid*)

Friend—Friend Bhanumati, why now are you, even while being the Queen of the proud and great king, Duryodhana, thus exceedingly tormented for the sake of the mere vision [seen] in a dream, with your courage [all] dropped off?

Maid—[My] Queen, Suvadana speaks aright. What indeed does a person dreaming not see?

१ 'सिविणअन्तो (स्वपयन्)' २ 'पल्लवदि (प्रलपति)'

सर्वत्र स्खलितेषु दत्तमनसा यातं मया नोद्धत
सेवान्धीकृतजीवितस्य जरसा किं नाम यन्मे कृतम् ॥१॥

(परिक्रम्य । दृष्ट्वा । आकाशे) विहङ्गिके, अपि श्वश्रूजनपादवन्दनं कृत्वा प्रति
निवृत्ता भानुमती । (कर्णं दत्वा) किं कथयसि—आर्य एषा भानुमती देवी
३ पत्युः समरविजयाशंसया निर्वर्तितगुरुपादवन्दनाद्यप्रभृत्यारब्धनियमा बालोद्याने
तिष्ठतीति । तद्भद्रे, गच्छ त्वमात्मव्यापाराय, यावदहमप्यत्रस्थां देवीं महारा-
जस्य निवेदयामि । (परिक्रम्य) साधु पतिव्रते, साधु, स्त्रीभावेऽपि वर्तमाना
६ वरं भवती न पुनर्महाराजः, योऽयमुद्यतेषु बलवत्सु, अथवा किं बलवत्सु,
वासुदेवसहायेषु पाण्डुपुत्रेष्वरिष्वद्याप्यन्तःपुरविहारसुखमनुभवति । (विचिन्त्य)
इदमपरमयथार्थं स्वामिनश्चेष्टितम् । कुतः ।

आ गर्भग्रहणादकुण्ठपरशोस्तस्यापि जेता मुने
स्तेयोपायस्य न पाण्डुसूनुभिरयं भीष्मः शरैः शायितः ।

it was laid down (*adhikrta*) as [part and parcel of] my office (or duty, *adhikāra*). With mind directed (lit given *dattamanasa*) everywhere by me walking (*yātam*) erectly (*uddhatam*) was not indulged in (*na*). What indeed (*nāma*) is there which has been done by old age to me with my life blinded by service? 1

(*Having moved about. Having observed. In the air*) Vihamgikā, has Bhānumatī returned after having bowed down to the feet of her mother-in-law? (*Having directed his ear [towards her]*) What say [you] thus? Worthy Sir, here Queen Bhānumatī, who has performed the salutation to the feet of the elder [that is Gāndhārī] and who from to-day has begun [the practice of some] religious observance with a desire to [ensure] victory in battle for her husband is staying in the Balodyāna. Then good lady go for your work, while I on my part shall report to His Majesty that the Queen is here. (*Having moved round*) Bravo chaste lady, bravo! Praiseworthy are you though a woman, not however, His Majesty who is still (*adya*) indulging in the pleasure of enjoyments in his harem when his powerful—or why [should I say] powerful? [it is enough if I say] Vāsudeva helped—enemies the sons of Pāṇḍu have risen up! (*Meditating*) Here is another instance of improper behaviour on the part of His Majesty. Why [do I say so]?

१ 'जात तया' २ 'सेवास्वीकृत' ३ 'गुरुदेवपाद' ४ अत पर 'ऐन्द्रगृहे' इत्यधिकं केषुचित् पुस्तकेषु ५ 'बलवत्स्वथवाऽबलवत्सु वा वासुदेव॰'

प्रौढानेकधनुर्धरारिविजयश्रान्तस्य चैकाकिनो
बालस्यायमरातिलूनधनुषः प्रीतोऽभिमन्योर्वधात् ॥ २ ॥

सर्वथा दैवं नः स्वस्ति करिष्यति । तद्यावदत्रस्थां देवीं महाराजस्य निवेदयामि ।
(निष्क्रान्तः)

इति विष्कम्भकः

(ततः प्रविशत्यासनस्था देवी भानुमती सखी चेटी च)

सखी—सहि भाणुमदि, कीस दाणिं तुमं सिविणअदंसणमेत्तस्स किदे अहिमा-
६ णिणो महाराअदुज्जोहणस्स महिसी भविअ एव्वं विअलिअवीरभावा अतिमेत्तं
संतप्पसि । [सखि भानुमति, कस्मादिदानीं त्वं स्वप्नदर्शनमात्रस्य कृतेऽभिमा-
निनो महाराजदुर्योधनस्य महिषी भूत्वैवं विगलितवीरभावातिमात्रं संतप्यसे ।]
९ चेटी—भट्टिणि, सोहण भणादि सुवअणा । सिविणअन्तो जणो किं ण क्खु
पेक्खदि । [भट्टिनि शोभनं भणति सुवदना । स्वप्नजनः किं न खलु प्रेक्षते ।]

This Bhīṣma caused to lie down [on bed] by means of arrows by the sons of Pāṇḍu, [—Bhīṣma] the conqueror of even that sage [Paraśurāma] whose axe was never (lit not, *a*) blunted (*kuṇṭha*) even since the seizure (*grahaṇa*) of weapon [by him for us], causes not (lit 'is not for') [any] anguish (*tāpa*) [on the part] of this one [here, *asya*]. This one is delighted (*prītaḥ*) [all the same] at the slaughter (*vadha*) of Abhimanyu with his bow cut [into pieces] (*lūna*) by the enemies, [—himself but] a lad, all alone, fatigued (*śrānta*) with [efforts to secure] victory over many a senior (*prauḍha*) bow-wielder. 2

Fate would [I hope] bring about our well-being in every way. Then let me report to His Majesty that the Queen is here. (*Goes out*)

END OF PRELUDE

(*Then enter Queen Bhānumatī sitting on a seat, her Friend and Maid*)

Friend—Friend Bhānumatī, why now are you, even while being the Queen of the proud and great king, Duryodhana, thus exceedingly tormented for the sake of the mere vision [seen] in a dream, with your courage [all] dropped off?

Maid—[My] Queen, Suvadanā speaks aright. What indeed does a person dreaming not see?

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१ 'सिविणअन्तो (स्वप्नयन्)' २ 'पेक्खदि (प्रेक्षति)'

भानुमती—हञ्जे, एव्व एद। किं णु एद सिविणअं अदिमेत्तं अकुसलदंसणं मे पडिभादि। [हञ्जे, एवमेतत्। किन्तु एष स्वप्नोऽतिमात्रमकुशलदर्शनो मे प्रतिभाति।]

सखी—जइ एव्व ता कहेदु पिअसही। जेण अह्मे वि पडिहावअन्तीओ पसंसाए देवदासंकित्तणेण अ परिहरिस्सामो। [यद्येवं तत् कथयतु प्रियसखी। येनावामपि प्रतिघ्नापयन्त्यौ प्रशंसया देवतासंकीर्तनेन च परिहरिष्याव।]

चेटी—देवि, एव्व एद। अकुसलदंसणा वि सिमिणआ पसंसाए कुसलपरिणामा होन्ति त्ति सुणीअदि। [देवि एवमेतत्। अकुशलदर्शना अपि स्वप्नाः प्रशंसया कुशलपरिणामा भवन्तीति श्रूयते।]

भानुमती—जइ एव्व ता कहइस्सं। अवहिदा होध। [यद्येवं तत् कथयिष्ये। अवहिते भवतम्।]

सखी—कहेदु पिअसही। [कथयतु प्रियसखी।]

भानुमती—मुहुत्तअं चिट्ठ जाव सव्वं सुमरिस्सम्। [मुहूर्तं तिष्ठ यावत् सर्वं स्मरिष्यामि।] चिन्तां नाटयति)

(ततः प्रविशति दुर्योधनः कञ्चुकी च)

दुर्योधनः—सूक्तमिदं कस्यचित्।

Bhanumati—Dear, this is so But this dream appears to me *to be having an extremely inauspicious sight*

Friend—If so let my dear friend tell [it] so that we two also [by] counteracting [that dream] shall drive away [its evil effect] by means of eulogy of [the gods] and muttering [the names of] deities

Maid—[My] Queen, this is so It is heard that dreams, though having an inauspicious sight come to have a happy consequence by means of eulogy [of deities]

Bhanumati—If so then I shall tell Do you two be attentive

Friend—Let my dear friend tell

Bhanumati—Wait for a while, till I shall recall everything

(Gesticulates thinking

(Then enter Duryodhana and the Chamberlain)

Duryodhana—This a good saying of some one

गुप्त्या साक्षान्महानल्पः स्वयमन्येन वा कृतः ।
करोति महतीं प्रीतिमपकारोऽपकारिणाम् ॥ ३ ॥

येनाद्य द्रोणकर्णजयद्रथादिभिर्हतमभिमन्युमुपश्रुत्य समुच्छ्वसितमिव नश्चेतसा।
कञ्चुकी—देव, नेदमतिदुष्करमाचार्यशस्त्रप्रभावाणाम्। कर्णजयद्रथयोर्वा का
२ नामात्र श्लाघा ।

राजा—विनयंधर, किमाह भवान्। एकी बहुभिर्बालो छिन्नशरासनश्च निहत इत्यत्र का श्लाघा कुरुपुङ्गवानामिति। मूढ, पश्य।

हते जरति गाङ्गेये पुरस्कृत्य शिखण्डिनम्।
या श्लाघा पाण्डुपुत्राणां सैवास्माकं भविष्यति ॥ ४ ॥

कञ्चुकी—(सवैलक्ष्यम्) देव न ममायं सङ्कल्पः । किं तु भवत्पौरुषप्रतीघातोऽस्मि भिरनालोचितपूर्व इत्यत एव विज्ञापयामि ।

An injury to the enemies, whether great or small, inflicted whether by one self or by another, whether covertly (*gupty़ā*) or openly (*sākṣāt*) causes great satisfaction. 3

So that to-day having heard that Abhimanyu is killed by Droṇa, Karṇa, Jayadratha and others, our heart has as it were been comforted (*samucchvasitam*).

Chamberlain—Your Majesty, this was not very difficult to do for the powers of the weapon of the Ācārya [that is Droṇa]. Or what possible praise could belong to Karṇa and Jayadratha in [this matter]?

King Vinayandhara, what do you say? A boy [who was] single-handed and who had his bow cut off was killed by many—here in this matter what praise can [possibly] belong to the best of the Kurus? Fool, see:

That same praise which belonged to the sons of Pandu when the aged son of Gaṅgā [that is Bhīṣma] was killed [by them] by placing Śikhaṇḍin in front, will belong to us. 4

Chamberlain—(*With bewilderment*) Your Majesty, this is not my thought. But the failure of your valour has never been contemplated [as possible] by us before—thus for this reason I respectfully say so.

१ 'नैव चार्यस्य शस्त्रप्रभावात्' २ अस्मात् परं 'तदत्र न खलु कश्चिद्दोषः' इत्यधिकं क्वचित्पुस्तके ।

१ राजा—एवमिदम्

सहभृत्यगणं सबान्धवं सहमित्रं ससुतं सहानुजम् ।
स्वबलेन निहन्ति संयुगे न चिरात् पाण्डुसुतः सुयोधनम् ॥५॥

कञ्चुकी—(कर्णौ पिधाय । सभयम्) शान्तं पापम् । प्रतिहतममङ्गलम् ।

राजा—विनयधर, किं मयोक्तम् ।

कञ्चुकी—

सहभृत्यगणं सबान्धवं सहमित्रं ससुतं सहानुजम् ।
स्वबलेन निहन्ति संयुगे न चिरात् पाण्डुसुतं सुयोधनः ॥६॥

एतद्विपरीतमभिहितं देवेन ।

राजा—विनयधर, अद्य खलु भानुमती यथापूर्वं मामनामन्त्र्य वासभवनात्
२ प्रातरेव निष्क्रान्तेति व्याक्षिप्तं मे मनः । तदादेशय तमुद्देशं यत्रास्था भानुमती ।

King —So this is

Not after long the son of Pandu shall by means of this strength slay in battle, Suyodhana together with the host of his servants, his kith and kin, his friends, his sons and his brothers 5

Chamberlain —(*Having closed his ears With fright*) May sin be quelled! May evil be counteracted!

King—Vinayandhara what was [it that was] said by me?

Chamberlain—

Not after long Suyodhana shall, by means of his strength slay in battle, the sons of Pāṇḍu, together with the host of his servants, his kith and kin, his friends his sons and brother

The contrary of this was said by Your Majesty!

King—Vinayandhara, to day indeed Bhānumatī without having [illegible] out of my sleeping chamber just [early] in the morning So my mind is very much disturbed Therefore point out [to me] that region where there is Bhānumatī!

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१ ' (' सहभृत्यगणम् ' इत्यादि पठति) एतद्विपरीतमभिहितं देवेन ।'

कञ्चुकी—इत इतो देवः ।

(उभौ परिक्रामतः ।)

८ कञ्चुकी—(पुरोऽवलोक्य । समन्ततो गन्धमाघ्राय) देव पश्य पश्य । एतत्तु-
हिनकणशिशिरसमीरणोद्वेल्लितवृन्तच्युतशेफालिकाविरचितकुसुमप्रकरमीषदा
लोहितमुग्धवधूकपोलपाटललोध्रप्रसूनविजितश्यामलतासौभाग्यमुन्मीलितबकुल-
९ कुन्दकुसुमसुरभिशीतलं प्रभातकालरमणीयमग्रतस्ते बालोद्यानम् । तदवलोकयतु
देवः । तथा हि ।

> प्रालेयमिश्रमकरन्दकरालकोशैः
> पुष्पैः समं निपतिता रजनीप्रबुद्धैः ।
> अर्कांशुभिन्नमुकुलोदरसान्द्रगन्ध
> संसूचितानि कमलान्यलयः पतन्ति ॥ ७ ॥

Chamberlain—This way, this way, [may] Your Majesty [come]

(Both move about)

Chamberlain—(*Having looked ahead Having inhaled fragrance from all sides*) Your Majesty, see [just] see Here lies in front of you the Bālodyāna where a bed (*prakara*) of flowers is formed by the Śephālikā that have dropped from their stems tossed up by the wind that is cool owing to particles of frost where the loveliness of Priyamgu creepers (*Syāma lata*) is surpassed by the Lodhra flowers rosy like the slightly red cheeks of beautiful damsels, which is cool and fragrant with the full-blown Bakula and Kunda flowers and which is attractive at [this] hour of day break. Therefore let Your Majesty observe So indeed

The bees, fallen down [on the ground] along with the flowers that have blown at night with their interiors (*koṣa*) rendered uneven (*karāla*) with honey mixed with frost [praleya] [now] fall upon the day lotuses indicated [to them] by the intense (*sandra*) fragrance [proceeding] from the interiors of their bud opened (lit broken *bhinna*) by the rays of the sun (*arka*) 7

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१ 'कुन्दमुकुर' २ 'पाण्डुपल्लिनी'

राजा-(समन्तादवलोक्य)विनयधर, इदमपरममुष्मिन्नुपसि रमणीयतरम्। पश्य।

जृम्भारम्भप्रविततदलोपान्तजालप्रविष्टै-
र्हस्तैर्भानोर्नृपतय इव स्पृश्यमाना विबुद्धाः ।
स्त्रीभिः सार्धं घनपरिमलस्तोकलक्ष्याङ्गरागा
मुञ्चन्त्येते विकचनलिनीगर्भशय्यां द्विरेफाः ॥ ८ ॥

कञ्चुकी—देव, नन्वेषा भानुमती सुवदनया तरलिकया च पर्युपास्यमाना तिष्ठति । तदुपसर्पतु देव ।

२ राजा—(दृष्ट्वा) आर्य विनयधर, गच्छ त्वं साङ्ग्रामिकं मे रथमुपकल्पयितुम् । अहमप्येष देवीं दृष्ट्वानुपदमागत एव ।

कञ्चुकी—एष कृतो देवादेशः । (निष्क्रान्तः)

६ सखी—पिअसहि, अवि सुमरिदं तुए । [प्रियसखि, अपि स्मृतं त्वया ।]

King—(*Having looked around*) Vinayandhara, here is another [sight] looking more charming at this [hour of] dawn. See.

These bees who are awakened [from their sleep] as they are touched like [so many] kings by the rays of the sun entering through the lattices (*jālam*) in the form of the spaces (*upāntah*) between the petals extended at the commencement of the opening [of the lotuses] and whose unguent (*angarāgah*) [in the form of the pollen] is [only] slightly (*stoka*) visible owing to close dalliance (*parimalah*) [at night] are leaving along with their mates their bed in the form of the interior (*garbha*) of lotuses [which are now] full blown (*vikacā*).

Chamberlain—Your Majesty, here I say (*nanu*) is Bhānumati sitting in company with Suvadanā and Taralikā. Then may Your Majesty approach [her].

King—(*Having seen*) Worthy Vinayandhara, go you to make ready my war-chariot. I also shall here follow you close upon your heels after having seen the Queen.

Chamberlain—Here is Your Majesty's bidding done.

(*Goes out*)

Friend—Dear friend, has [the dream] been recalled [by you]?

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१ 'भामि'

भानुमती—सहि, सुमरिदम्। अज्ज किल पमदवणे आसीणाए मम अग्गदो एव्व केण वि अदिसइददिव्वरूपेण णउलेन अहिदं वावादिदम्। [सखि,
३ स्मृतम्। अद्य किल प्रमदवन आसीनाया ममाग्रत एव केनाप्यतिशयितदिव्यरूपेण नकुलेनाहिशतं व्यापादितम्।]

उभे-(अवधार्य। आत्मगतम्) सन्तं पावम्। पडिहदं अमङ्गलम्। (प्रकाशम्)
१२ तदो तदो। [शान्तं पापम्। प्रतिहतममङ्गलम्। (प्रकाशम्) ततस्ततः।]

भानुमती—अदिसंदावोव्विग्गहिअआए विसुमरिदं मए। ता पुणोवि सुमरिअ कहइस्सम्। [अतिसंतापोद्विग्नहृदयया विस्मृतं मया। तत् पुनरपि स्मृत्वा कथयिष्ये।]

१५ **राजा**—अहो, देवी भानुमती सुवदनातरलिकाभ्यां सह किमपि मन्त्रयमाणा तिष्ठति। भवतु। अनेन लताजालेनान्तरितः शृणोमि तावदासां विश्रब्धालापम्। (तथा स्थितः।)

१८ **सखी**—सहि, अलं संदावेण। कहेदु पिअसही। [सखि, अलं संतापेन। कथयतु प्रियसखी।]

Bhānumatī—Friend, [it] has been recalled. To-day indeed just in front of me sitting in the Pleasure-garden, a hundred serpents were killed by a certain ichneumon, who possessed surpassing celestial beauty.

Both—(*Having grasped To themselves*) May sin be quelled. May inauspicious [happening] be counteracted! (*Aloud*) Then, [what] then?

Bhānumatī—My heart being agitated (*udvigna*) by extreme anguish, I have forgotten. Therefore recollecting even again I shall tell.

King—Oh, Queen Bhānumatī is sitting [here, engaged in] holding some consultation with Suvadanā and Taralikā. Be it [so]. Concealed by this network of creepers I shall just hear their confidential talk. (*Stands so*)

Friend—Friend, away with anguish. Let [my] dear friend tell.

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१ 'अपनार्य' २ 'संदावावग्गहीअ (संतापावगृहीत)' or 'संदावावग्गहीदहिअआए सुमंपि मए विसुमरिदम् (संतापावगृहीतहृदयया पुनरपि मया विस्मृतम्) इति बहुपुस्तकाना पाठः।

राजा—किं नु खल्वस्याः संतापकारणम् । अथवानामन्त्र्य मामियमद्य वास-
२१ भवनान्निष्क्रान्तेति समर्थित एवास्या मया कोपः । अयि भानुमति, अविषयः
खलु दुर्योधनो भवत्याः कोपस्य ।

किं कण्ठे शिथिलीकृतो भुजलतापाशः प्रमादान्मया
निद्राच्छेदविवर्तनेष्वभिमुखं नाद्यासि संभाविता ।
अन्यस्त्रीजनसंकथालघुरहं स्वप्ने त्वया लक्षितो
दोषं पश्यसि कं प्रिये परिजनोपालम्भयोग्ये मयि ॥ ९ ॥

(विचिन्त्य) अथवा ।

'इयमस्मदुपाश्रयैकचित्ता'
मनसा प्रेमनिबद्धमत्सरेण ।
नियतं कुपितातिवल्लभत्वात्
स्वयमुत्प्रेक्ष्य ममापराधलेशम् ॥ १० ॥

तथापि शृणुमस्तावत् किं नु वक्ष्यतीति ।

King—What indeed could possibly be the cause of her anguish? Or, rather, since today she went out of my sleeping chamber without having taken her leave of me, her anger was already (*eva*) guessed by me. O Bhanumati, indeed Duryodhana is not an object of your anger.

Was the noose of my creeper-like arms round your neck caused to be slackened through carelessness by me? Were you not today honoured [by me] by turning my face towards you at [the time of] your rollings during interruptions of sleep? Was I seen by you in a dream [to have become so] mean (*laghu*) [as] to hold private conversation with another woman? What fault, [O] beloved, do you find in me who am fit to be censured like a servant [on being found guilty]? 9

(*Having meditated*) Or rather.

This [lady], whose undivided (*eka*) heart has us as its resort, has, with a mind in which jealousy has been formed by love, having fancied of herself some slight offence on my part, [just] on account of [my] being very dear [to her] to be sure, become angry. 10

Yet, we shall just hear what possibly she would say.

भानुमती—तदो अह तस्स अदिसइददिव्वरूविणो णउलस्स दंसणेण उच्छुआ जादा हिदहिअआ अ । [ततोऽहं तस्यातिशयितदिव्यरूपिणो नकुलस्य दर्शनेनोत्सुका जाता हृतहृदया च ।]

राजा (सवैलक्ष्यम्) किं नाम । अतिशयितदिव्यरूपिणो नकुलस्य दर्शनेनोत्सुका जाता हृतहृदया च । तत् किमनया पापया माद्रीसुतानुरक्तया वयमेव विप्रलब्धाः । (सोत्प्रेक्षम् 'इयमस्मद्'-२।१० इति पठित्वा) मूढ दुर्योधन, कुलटाविप्रलभ्यमानमात्मानं बहु मन्यमानोऽधुना किं वक्ष्यसि । ('किं कण्ठे' २।९ इत्यादि पठित्वा । दिशोऽवलोक्य) अहो, एतदर्थमेवास्याः प्रातरेव विविक्तस्थानाभिलाषः सखीजनसत्कथासु च पक्षपातः । दुर्योधनस्तु मोहादविज्ञातबन्धकीहृदयसारः क्वापि परिभ्रान्तः । आः पापे, मत्परिग्रहपांसुले,

तद् भीरुत्वं तव मम पुरः साहसानीदृशानि
श्लाघा सास्मद्वपुषि विनयव्युत्क्रमेऽप्येष रागः ।

Bhanumati—Then at the sight of that ichneumon (*nakulah*) of excellent divine beauty, I became uneasy (*utsuka*) and lost my heart [*Also punningly*—I grew love-sick and my heart was captivated]

King—(*With bewilderment*) What [did you say] I should certainly like to know (*nāma*) 'I became eager at the sight of Nakula [the fourth Pandava and a son of Madri] of excellent celestial beauty and my heart was captivated'' Then is it that by this sinful woman, fallen in love with the son of Madri we have been duped? (*Having ironically repeated* ii. 10 'This [lady] who e undivided etc ') Deluded Duryodhana what would you say now, (you) who were thinking highly of yourself, while [all the time you were] being deceived by this wanton woman ? (*Repeating* ii 9 'Did I through carelessness etc *Having looked all out in (all) directions*) Oh for this purpose precisely this [lady] had a longing for a solitary place early in the morning and a special liking for mutual conversation with friends But Duryodhana, owing to infatuation, knew not the real stuff of the harlot's heart and was deluded [just] anywhere ' Ah ! sinful woman disgraceful wife of mine,

[How charming was] that timidity of yours in my presence, [and how ignoble are these] adventures of this kind ! That

तच्चौदार्यं मयि जडमतौ चापले कोऽपि पन्थाः
ख्याते तस्मिन् वितमसि कुले जन्म कौलीनमेतत् ॥ ११ ॥

सखी—तदो तदो [ततस्ततः ।]

भानुमती—तदो उज्झिअ तं आसणट्ठाणं लदामण्डवं पविसिदुं आरद्धा । तदो
३ सो वि मं अणुसरन्तो एव्व लदामण्डवं पविट्ठो । [ततः उज्झित्वा तदासनस्थानं लतामण्डपं प्रवेष्टुमारब्धा । ततः सोऽपि मामनुसरन्नेव लतामण्डपं प्रविष्टः ।][१]

राजा—अहो कुलटोचितमस्याः पापाया अशालीनत्वम् ।

यस्मिंश्चिरप्रणयनिर्भरबद्धभाव-
मावेदितो रहसि मत्सुरतोपभोगः ।
तत्रैव दुश्चरितमद्य निवेदयन्ती
ह्रीणासि पापहृदये न सखीजनेऽस्मिन् ॥ १२[२] ॥

उभे—तदो तदो । [ततस्ततः ।]

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praise [bestowed] on our person, [and] this passion for even the transgression of modesty ! And that generosity towards me who am [now proved to be] dull-witted [and this] unaccountable (*kopi*) mode of wantonness ! In that celebrated spotless (*vitamas*) family [did you have your] birth, [and] this [is the] scandalous conduct [you have been indulging in] 11

Friend—Then, [what] then ?

Bhanumati—Then having abandoned the place where I was seated I began to enter the bower of creepers. Then he also entered the bower of creepers even closely following me.

King—Oh, the ill breeding (*asalinata*) of this sinful woman, [well] worthy of a harlot !

Are you not, [O] evil hearted woman, ashamed to disclose today your evil conduct before those very friends [of yours] here to whom you communicated, in private, enjoyment of amorous sports with me, in a manner in which you formed a very deep attachment [to them] owing to a long-standing (*ciro*) affection (*pranaya*) ? 12

Both—Then, [what] then ?

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१ 'वाग्मायम्' २ 'ह्रीतासि'

भानुमती—तदो तेण सप्पगब्भप्पसारिअकरेण अवहिदं मे त्थणंसुअम्। [ततस्तेन सर्पगर्भ-(सप्रगल्भ)-प्रसारितकरेणापहृतं मे स्तनांशुकम्।] १

राजा—(सक्रोधम्) अलमिदानीमतः परमाकर्णनेन। भवतु तावत् तस्य परवनितावस्कन्दनप्रगल्भस्य माद्रीसुतहतकस्य जीवितमपहरामि। (किंचिद् गत्वा। विचिन्त्य) अथवा इयमेव तावत् पापशीला प्रथममनुशासनीया। (निवर्तते।)

उभे—तदो तदो। [ततस्ततः।]

भानुमती—तदो अज्जउत्तस्स पभादमङ्गलतूररवमिस्सेण वारविलासिणीजणसंगीदरवेण पडिबोधिदम्हि। [ततः आर्यपुत्रस्य प्रभातमङ्गलतूर्यरवमिश्रेण वारविलासिनीजनसंगीतरवेण प्रतिबोधितास्मि।]

राजा—(सवितर्कम्) किं नाम प्रतिबोधितास्मीति स्वप्नदर्शनमनया वर्णितं भवेत्। अथवा सखीवचनादेव व्यक्तिर्भविष्यति।

(उभे सविषादमन्योन्यं पश्यतः।)

Bhanumati—Then by him, who *stretched out his hand that held a serpent* in it [*also punningly*—who *boldly stretched out his hand*] was removed my breast garment.

King—(*Angrily*) Now enough of hearing further than this Well then (*bhavatu*), in the first place (*tavat*), I shall take away the life of that accursed son of Madri, who has been audacious enough to outrage another's wife (*Having gone a little Having thought*) Or rather this very [woman] of sinful character ought to be punished first (*Returns*)

Both—Then, [what] then ?

Bhanumatī—Then, by the sound of the songs of a group of courtesans, mingled with the sound of the auspicious musical instruments [played upon] at dawn belonging to my noble lord, I was roused

King—(*With conjecture*) Is it possible (*nama*) that she has described the vision in a dream, [as can be guessed] from [her words] 'I was roused' Or, from the words of her friend alone there would be a clearing up [of the matter]

(*Both look at each other with dejection*)

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१ 'सगव्व (सगर्वं)'

सुवदना—जं एत्थ अच्चाहिदं तं भाईरदीप्पमुहाणं णईणं सलिलेण अवहारीअदु।
१५ भअवदाणं बम्हणाणं वि आसीसाए आहुदिहुदेण पज्जलिदेण भअवदा हुदासणेण अ णस्सदु। [यदिहात्याहितं तद्भागीरथीप्रमुखानां नदीनां सलिलेनापह्रियताम्। भगवता ब्राह्मणानामप्याशिषाहुतेन प्रज्वलितेन भगवता हुताशनेन च नश्यतु।]

१८ **राजा**—अलं विकल्पेन। स्वप्नदर्शनमेवैतदनया वर्णितम्। मया पुनर्मन्दधियाऽन्यथैव संभावितम्।

> दिष्ट्यार्धश्रुतविप्रलम्भजनितक्रोधादहं नो गतो
> दिष्ट्या नो परुषं रुषार्धकथने किंचिन्मया व्याहृतम्।
> मां प्रत्याययितुं विमूढहृदयं दिष्ट्या कथान्तं गता
> मिथ्यादूषितयानया विरहितं दिष्ट्या न जातं जगत्॥ १३॥

भानुमती—हला, कहेहि किं एत्थ पसत्थं किं वा असुहसूअअं त्ति।
[हला, कथय किमत्र प्रशस्तं किं वाशुभसूचकमिति।]

(सखी चेटी चान्योन्यमवलोकयतः।)

Suvadana—Whatever [might be] calamitous here [in this dream] let that be driven away by the water of the rivers headed by the Bhāgirathī. Also by the blessing of the revered Brahmanas and by means of the divine fire sacrificed with oblations [and hence] in fully (*pra*) ablaze let it be destroyed.

King—Away with doubt. The vision of a dream alone has here been described by her. By me dull-witted as I am however it was construed quite otherwise.

Fortunately did I not step forth [into her presence] in anger produced by delusion due to [the story] being [only] half heard. Luckily [again] was nothing harsh said by me in rage while [yet] half [of the story] was narrated. Fortunately the narrative [soon] reached its end [as it were] to convince me whose mind had been totally confused. Fortunately the world did not become void of her, who had been falsely accused.

Bhanumati—Dear [friend] tell [me] what here is auspicious or what indicates evil.

(The friend and the maid look at each other)

सखी—(अपवार्य) एत्थं णत्थि त्थोअं वि सुहसूअअम्। तदो अलीअं कधअन्ती पिअसहीए अवराहिणी भविस्सम्। सो दाणीं सिणिद्धो जणो जो पुच्छिदो परुसं वि हिदं भणादि। (प्रकाशम्) सहि, सव्वं एदं असुहणिवेदणम्। ता देवदाणं पणामेण दुजादिजणपडिग्गहेण अ अन्तरीअदु। ण हु दाढिणो णउलस्स वा दंसणं अहिसदवहं अ सिविणए पसंसन्ति विअक्खणाओ। (अपवार्य) अत्र नास्ति स्तोकमपि शुभसूचकम्। ततोऽलीकं कथयन्ती प्रियसख्या अपराधिनी भविष्यामि। स इदानीं स्निग्धो जनो यः पृष्टः परुषमपि हितं भणति। (प्रकाशम्) सखि, सर्वमेवैनदशुभनिवेदनम्। तद्देवतानां प्रणामेन द्विजातिजनप्रतिग्रहेण चान्तर्यताम्। न खलु दंष्ट्रिणो नकुलस्य दर्शनमहिशतवधं च स्वप्ने प्रशंसन्ति विचक्षणाः।]

राजा—अवितथमाह सुवदना। नकुलेन पन्नगशतवधः स्तनांशुकापहरणं चेति[2] नियतमनिष्टोदर्कं तर्कयामि।

Friend—(*Aside*) Here there is not even a little that indicates [any thing] auspicious. Then [if] I tell a lie, I shall have committed a crime against my dear friend. That, to be sure (*idānīm*) is an affectionate person, who, when asked, says [what is] beneficial, though harsh. (*Aloud*) Friend, the whole of this proclaims evil. So let it be averted by salutation to the deities and gift to a number (*janaḥ*) of twice-born people [that is, Brāhmaṇas]. Indeed the learned do not commend [as auspicious] the sight of a boar or an ichneumon and the slaughter of a hundred serpents in a dream.

King—Truth [it is that] Suvadanā has told. Slaughter of a hundred serpents and removal of the breast-garment by an ichneumon-this (*iti*) surely [will lead to] evil in the end, I guess.

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१ इदं भाषणम् 'अन्योन्यमवलोक्य अपवार्य।' इत्याकारकनाट्योक्तिपूर्वकं सखीचेट्योर्भाषणत्वेन पठितं पुस्तकद्वये। २ 'इति' इत्येव पाठः क्वचित् 'च' इत्येव च क्वचित्।

पर्यायेण हि दृश्यन्ते स्वप्नाः कामं शुभाशुभाः ।
शतसंख्या पुनरिय सानुजं स्पृशतीव माम् ॥ १४ ॥

(वामाक्षिस्पन्दनं सूचयित्वा) आः कथं ममापि नाम दुर्योधनस्यानिमित्तानि हृदयक्षोभमावहन्ति । (सावष्टम्भम्) अथवा भीरुजनहृदयप्रकम्पनेषु का
३ गणना दुर्योधनस्यैवंविधेषु । गीतश्चायमर्थोऽङ्गिरसा ।

ग्रहाणां चरितं स्वप्नो[२] निमित्तान्युपयाचितम् ।
फलन्ति काकतालीयं तेभ्यः प्राज्ञा न बिभ्यति ॥ १५ ॥

तद् भानुमत्याः स्त्रीस्वभावसुलभामलीकाशङ्कामपनयामि ।

भानुमती—हला सुवअणे, पेक्ख दाव उदअगिरिसिहरन्तरनिमुक्करहवरो
३ विअलन्तसंझाराअपसण्णदुरालोअमण्डलो जादो भअवं दिवहणाहो । [हला सुवदने, पश्य तावदुदयगिरिशिखरान्तरविमुक्तरथवरो विगलत्संध्यारागप्रसन्नदुरालोकमण्डलो जातो भगवान् दिवसनाथः ।]

Granted that dreams, [some] auspicious and [some] inauspicious, are indeed seen now and then (*paryāyeṇa*) But the number hundred as though points to me along with my brothers. **14**

(*Indicating* [*with appropriate gesticulations*] *the throbbing of the left eye*) Ah! how indeed are evil omens, creating agitation of mind on the part of me, [who am] Duryodhana " (*Haughtily*) Or, what cares Duryodhana for such things [as omens] which are capable of causing tremor in the heart of [only] the timid persons " And this [very] view has been expressed in verse by Angiras.

The movement of planets, a dream, omens [and] a conditional gift [to a deity] (*upayācitam*) bear fruit by way of sheer accident The knowing ones fear them not. **15**

Therefore let me remove Bhānumatī's vain fear, [so] natural to a woman's nature.

Bhanumtī—Dear Suvadanā, just see, the divine lord of the day with his excellent chariot, freed [to rise up] (*vimukta*) [from itself] by the region (*antarah*) of the peak of the rising mountain, has become possessed of his orb, serene [but] difficult to look at, as his twilight ruddiness is fast (*it*) slipping away:

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१ 'आवेदयन्ति' २ 'अनिमित्तान्युपयाचितम्' 'अनिमित्तोत्पतिकं तथा॰
३ 'सिहरन्तरिद (शिखरान्तरित)' ४ 'विअलिअ (विगलित)'

सखी—सहि, रोसेणिदकणअपत्तसरिमेण ल्दाजालन्तरपडिदकिरणनिवहेण पिञ्जरिदोज्जाणभूमिभाओ पुरिदपडिण्णो विअ रिऊ दुप्पेक्खणिज्जो जादो भअवं महस्सकिरणो । ता समओ दे लोहिदकुसुमचन्दणगब्भेण अग्घेण पज्जुवट्ठादुम् । [सखि, रोपाणितस्वर्णपत्रसदृशेन लताजालान्तरपतितकिरणनिवहेन पिञ्जरितोद्यानभूमिभाग. पूरितप्रतिज्ञ इव रिपुर्दुष्प्रेक्षणीयो जातो भगवान् सहस्रकिरण. । तत् समयस्ते लोहितकुसुमचन्दनगर्भेणार्घेण पर्युपस्थातुम् ।]

भानुमती—हञ्जे तरलिए, उवणेहि मे अग्घभाअणं जाव भअवदो सहस्सरस्सिणो सवरिअं णिव्वट्टेमि । [हञ्जे तरलिके, उपनय मेऽर्घ्यभाजन यावद् भगवत· सहस्ररश्मे· सपर्यां निर्वर्तयामि ।] .

चेटी—ज देवी आणवेदि[1] । [यद्देव्याज्ञापयति] (निष्क्रान्ता ।)

राजा—अयमेव साधुतरोऽवसरः समीपमुपगन्तु देव्या ।

(प्रविश्य ।) चेटी—देवि, एद अग्घभाअणम् । ता णिव्वट्टीअदु भअवदो मह-

Friend—Friend, the thousand rayed divine [sun] has become very difficult to gaze upon like an enemy, who has accomplished his vow [of revenge]-[the sun] who has rendered tawny (*pinjarita*) the ground-portion of the garden with the multitude of his rays penetrating through the interstices of a net-work of creeper that [multitude] resembles leaves of burnished gold Therefore it is time for you to wait upon [the sun] with an offering (*arghah*) containing in it red flowers and sandal

Bhānumatī—Dear Taralika, bring me the vessel containing materials of the offering, so that (*yavat*) I shall accomplish the worship of the divine thousand-rayed one [sun]

Maid—As the Queen commands. *(Goes out)*

King—This surely is an exceedingly (*tara*) good opportunity to go near the Queen

(*Having entered*) **Maid**—My Queen, here is the vessel containing materials of offering, Then let the worship of the divine thousand-rayed [sun] be carried out

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१ ‘रोमाणिदकणअकन्तिसस्सरीएण (रोपान्वितकर्णकान्तिसश्रीकेण)’, ‘रोमाणिदकणअकन्तिसस्सरीएण (रोपान्वितकनककान्तिसश्रीकेण)’. २ ‘रिउदुप्पेक्खणिज्जो’, ‘(रिपुदुष्प्रेक्षणीय.)’

स्सरसिणो सवरिआ। [देवि, एतदर्घ्यभाजनम्। तन्निर्वर्त्यतां भगवतः सहस्ररश्मेः सपर्या।]

(राजोपसृत्य सञ्ज्ञया परिजनमुत्सार्य स्वयमेवार्घ्यपात्रं गृहीत्वा ददाति)

सखी—(विलोक्यात्मगतम्) कहं महाराओ समाअदो। हन्त, किदो से पिअसहीए णिअमभङ्गो रण्णा। [कथं महाराजः समागतः। हन्त, कृतोऽस्याः प्रियसख्या नियमभङ्गो राज्ञा।]

भानुमती—(दिनकराभिमुखी भूत्वा) भअवं, अम्बरमहासरेक्कसहस्सवत्त, पुव्वदिसावहूमुहमण्डलकुङ्कुमविसेसअ, सअलभुवणङ्गणदीवअ, एत्थ सिविणअदंसणे जं किं वि अच्चाहिदं तं भअवदो पणामेण कुसलपरिणामि ससदब्भादुअस्स अज्जउत्तस्स होदु। (अर्घ्यं दत्त्वा) हञ्जे तरलिए, उवणेहि मे कुसुमाइं जाव अवराणं वि देवदाणं सवरिअं णिव्वट्टेमि। [(दिनकराभिमुखी भूत्वा) भगवन् अम्बरमहासरएकसहस्रपत्र, पूर्वदिशावधूमुखमण्डलकुङ्कुमविशेषक, सकलभुवनाङ्गनदीपक, अत्र स्वप्नदर्शने यत् किमप्यत्याहितं तद् भगवतः प्रणामेण कुशलपरिणामि सशतभ्रातृकस्यार्यपुत्रस्य भवतु। (अर्घ्यं दत्त्वा) हञ्जे तरलिके, उपनय मे कुसुमानि यावदपरासामपि देवतानां सपर्यां निर्वर्तयामि] (हस्तौ प्रसारयति)

(The king having approached and, sent away the attendant with a signal takes the vessel containing materials of offering himself and hands [it over to the Queen])

Friend—*(Observing To herself)* How, His Majesty has arrived! Alas, the violation of the vow of this dear friend [of mine] has been done by the King

Bhanumati—*(Having turned her face towards the sun)* O divine [sun] the one thousand petalled [lotus] in the great lake of the sky, the saffron mark on the round face of the damsel in the form of the eastern quarter, the light of the courtyard in the form of the entire world, whatever may be calamitous in this vision of a dream—may that, [I pray] by virtue of my salutation to [you] the divine [Lord] turn out happy in its consequence, to my noble lord along with his hundred brothers *(Giving the offering)* Dear Taralikā, bring me flowers so that I shall accomplish the worship of other deities too *(Stretches out her hands)*

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१ 'हला'

(राजा पुष्पाण्युपनयति । स्पर्शसुखमभिनीय कुसुमानि भूमौ पातयति)

भानुमती—(सरोषम्) अहो पमादो परिअणस्स । (परिवृत्य दृष्ट्वा । ससंभ्रमम्) कधं अज्जउत्तो । [अहो प्रमादः परिजनस्य । (परिवृत्य दृष्ट्वा । ससंभ्रमम्) कथमार्यपुत्र. ।]

राजा—देवि, अनिपुणः परिजनोऽयमेवंविधे सेवावकाशे । तत् प्रभवत्यनुशासने देवी ।

(भानुमती लज्जां नाटयति ।)

राजा—अयि प्रिये,

> विकिर धवलदीर्घापाङ्गसंसर्पि चक्षुः
> परिजनपथवर्तिन्यत्र किं संभ्रमेण ।
> स्मितमधुरमुदारं देवि[1] मामालपोच्चैः
> प्रभवति मम पाण्योरञ्जलिः सेवितुं त्वाम् ॥ १६ ॥

भानुमती—अज्जउत्त, अब्भणुण्णादाए तुए अत्थि मे कस्सिं वि णिअमे अहिलासो । [आर्यपुत्र, अभ्यनुज्ञाताया स्त्वयास्ति मे कस्मिन्नपि नियमेऽभिलाषः।]

(The King brings the flowers. Having gesticulated the pleasure of touch [of her hand], he lets the flowers fall on the ground)

Bhānumatī—Oh, [how great is] the carelessness of servants ! (*Having turned round [and] seen. With confusion*) How, my noble lord !

King—My Queen, unskilled is this servant on such an occasion of service. The Queen therefore has [full] power to punish [him].

(Bhānumatī acts bashfulness)

King—O [my] beloved,

Direct towards [me] here (*atra*) who am standing on the path of [i. e. as] your servant, your eye accustomed to move towards the white extensive corner (apāṅga). Why this flutter ? Talk to me loudly, Queen, [and] in a manner sweet owing to smile, and dignified (*udāra*). The cavity of my hands is [ever] ready to serve you.

Bhānumatī—Noble my lord, on the part of me, permitted by you, there is a desire in respect of a certain vow.

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१ 'मीद' २ '०लिस्व सृद्गारमान्'

राजा—श्रुतविस्तर एवास्मि भवत्या स्वप्नवृत्तान्त प्रति। तदलमेव प्रकृतिसुकुमारमात्मानं खेदयितुम्।

भानुमती—अज्जउत्त, म सङ्का बाहेइ। ता अणुमण्णदु मं अज्जउत्तो। [आर्यपुत्र, मा शङ्का बाधते। तदनुमन्यतां मामार्यपुत्र।]

राजा—(सगर्वम्) देवि, अलमनया शङ्कया। पश्य।

किं नो व्याप्तदिशा प्रकम्पितभुवामक्षौहिणीनां फलं
किं द्रोणेन किमङ्गराजविशिखैरेव यदि क्लाम्यसि।
भीरु भ्रातृशतस्य मे भुजवनच्छायासुखोपास्थिता
त्वं दुर्योधनकेसरीन्द्रगृहिणी शङ्कास्पदं किं तव ॥ १७ ॥

भानुमती—अज्जउत्त, ण हु मे किं पि आसङ्काकारण तुह्मेसु सण्णिहिदेसु। किं तु अज्जउत्तस्स एव्व मणोरहसंपत्तिं अहिणन्दामि। [आर्यपुत्र, न खलु मे किमप्याशङ्काकारणं युष्मासु संनिहितेषु। किं त्वार्यपुत्रस्यैव मनोरथसंपत्तिमभिनन्दामि।]

King—Even with details heard am I, [the details] pertaining *to the account of your dream* No u e (*alam*) therefore thus fatiguing your naturally delicate frame (*ātmānam*)

Bhanumati—Noble my lord fear torments me Therefore let my noble lord permit me

King—(*With pride*) My Queen away with this fear See What is the u e of our divisions (*akṣauhiṇī*) which have pervaded [all] the quarters and have caused the [very] earth to tremble [under their tread], what is the good of Drona and the arrows of the Anga king [that is, Karna] (if you are thus distressed)? [O] timid one, you are the wife of the lord of lions [*namely* Duryodhana] residing comfortably in the shade of the forest of arms of my hundred brothers What can be the cau e of fear to you? 17

Bhānumatī—Noble my lord, indeed there is no cause of fear whatever to me while you are near But I take delight in the fulfilment of the heart's cherished desires of my noble lord himself

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१ 'पा'

राजा—अयि सुन्दरि, एतावन्त एव मनोरथा यदहं दयितया संगतः स्वेच्छया
६ विहरामीति । पश्य ।

प्रेमार्द्रस्तिमितनयनापीयमानाब्जशोभं
लज्जायोगादविशदकथं मन्दमन्दस्मितं वा ।
वक्त्रेन्दुं ते नियममुषितालक्तकाग्राधरं वा
पातुं वाञ्छा परमसुलभं किं नु दुर्योधनस्य ॥ १८ ॥

(नेपथ्ये महान् कलकलः । सर्वे आकर्णयन्ति)

भानुमती—(सभयं राजानं परिष्वज्य) परित्ताअदु परित्ताअदु अज्जउत्तो ।
२ [परित्रायतां परित्रायतामार्यपुत्रः ।]

राजा—(समन्तादवलोक्य) प्रिये, अलं सम्भ्रमेण । पश्य ।

दिक्षु व्यूढाङ्घ्रिपाङ्गस्तृणजटिलचलत्पांसुदण्डोऽन्तरिक्षे
झाङ्कारी शर्करालः पथिषु विटपिनां स्कन्धकाषैः सधूमः ।

King—O beautiful my heart's cherished desires are having this much extent only that I should sport at will in the company of my beloved See.

[On my part there is] a longing to drink your moon-like face by which the beauty of a lotus is being surpassed [lit drunk] with the eyes instinct with love and [hence] steady, which talks indistinctly through the feeling of bashfulness, or which has a very gentle smile [associated with it] or which is possessed of a lip that has lost its mark of *alaktaka* dye owing to the religious vow [being observed by you] What else possibly (*nu*) can be not easy of obtainment for Duryodhana ? 18

(Behind the curtain a great tumult All listen)

Bhanumatī—*(Having embraced the king in fright)* May my noble lord protect [me], protect [me]

King—*(Having observed all around)* Darling, away with excitement See.

[It is merely] a wind terrible in its activity, [that] is blowing in every direction, the wind by which branches of trees (*amghripāh*) are scattered in [various] quarters which has in

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१ 'प्रेमान्ध' २ '०त्रायाध' ३ 'न'

प्रासादानां निकुञ्जेष्वभिनवजलदोद्गारगम्भीरधीर-
श्चण्डारम्भः समीरो वहति परिदिशं भीरु किं संभ्रमेण ॥ १९ ॥

सखी—महाराओ पविसदु एदं दारुपव्वअपासादम्। उव्वेअआरी क्खु अअं उट्ठिदपरुसरअकलुसीकिदणअणो उम्मूलिदतरुवरसद्दवित्तासियमन्दुराविब्भट्ठ-
३ तुरङ्गमसङ्कुलीकिदजणवदो भीसणो समीरणो। [महाराजः प्रविशत्वेतं दारुपर्वतप्रासादम्। उद्वेगकारी खल्वयमुत्थितपरुषरजःकलुषीकृतनयन उन्मूलिततरुवरशब्दवित्रासितमन्दुराविभ्रष्टतुरङ्गमसंकुलीकृतजनपदो भीषणः समीरणः।]

६ राजा—(सहर्षम्) उपकारि खल्विदं वात्याचक्रं सुयोधनस्य। यस्य प्रसादादयत्नपरिलम्भनियमया देव्या संपादितोऽस्मन्मनोरथः। कथमिति।

न्यस्ता न भ्रुकुटिर्न बाष्पसलिलैराच्छादिते लोचने
नीतं नाननमन्यतः सशपथं नाहं स्पृशन् वारितः ।
तन्व्या मग्नपयोधरं भयवशादाबद्धमालिङ्गितं
भङ्क्तास्या नियमस्य भीषणमरुन्नायं वयस्यो मम ॥ २० ॥

तत् सम्पूर्णमनोरथस्य मे कामचारः संप्रति विहारेषु । तदितो दारुपर्वतप्रासादमेव गच्छामः ।

(सर्वे वात्याबाधां रूपयन्तः यत्नतः परिक्रामन्ति ।)

राजा—

कुरु घनोरु पदानि शनैः शनैरयि विमुञ्च गतिं परिवेपिनीम् ।
सुतनु बाहुलतोपनिबन्धनं मम निपीड्य गाढमुरःस्थलम् ॥ २१ ॥

(प्रवेशं रूपयित्वा) प्रिये, अलब्धावकाशः समीरणः संवृतत्वाद्गर्भगृहस्य । निस्रब्धमुन्मील्य चक्षुरन्मृष्टरेणुनिकरम् ।

No frown has been put on, the eyes have not been covered with continuous flow of tears, the face has not been turned in another direction I touching her, was not prevented with oath [But] under the influence of fear a close embrace has been given by the slender-bodied lady *(tanvı)* so as to make her breasts plunged [as it were in my chest] Is not the dreadful wind breaker of her vow, [thus] a friend of mine ? 20

So my heart's longing having been fulfilled I can now, act as I like (*kāmacārah*) in enjoyments Therefore we proceed from here just to the palace on the mountain of wood

(*All, gesticulating torment from the whirlwind, move about with efforts*)

[O] lady of plump thigh , plant your feet slowly and slowly O [darling], give up your trembling gait, [O], woman with a beautiful body, closely (*ni*) embrace my broad chest, so as to make your creeper-like arms the upper ligature [of it] 21

(*Having gesticulated entrance*) Darling, the wind has no access [here] because the inner chamber is well (*sam*) closed Open your eyes with [perfect] confidence (*visrabdham*), wiping off the mass of dust particles [therefrom]

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१ 'पतसि' २ 'समीरणसार स्तिमितत्वात्'

भानुमती—(सहर्षम्) दिट्ठिआ इह दाव उग्धादसमीरणो ण बाधेदि [दिष्टयेह तावदुद्घातसमीरणो न बाधते ।]

सखी—आरोहणसम्भमणिस्सह पिअसहीए उरुजुअलम् । ता कीस दाणीं महाराओ आसण्णवेदीं ण भूसेदि । [आरोहणसम्भ्रमनिःसह प्रियसख्या ऊरुयुगलम् । तत् कस्मादिदानीं महाराज आसन्नवेदीं न भूषयति ।]

राजा—(देवीमवलोक्य) भवति, अनल्पमेवापकृतं वात्यासम्भ्रमेण । तथा हि ।

रेणुर्बाधां विधत्ते तनुरपि महतीं नेत्रयोरायतत्वा-
दुत्कम्पोऽल्पोऽपि पीनस्तनभरितमुरः क्षिप्तहारं दुनोति ।
ऊर्वोर्मन्देऽपि याते पृथुजघनभराद् वेपथुर्वर्धतेऽस्या
वात्या खेदं मृगाक्ष्याः सुचिरमवयवैर्दत्तहस्ता करोति ॥ २२ ॥

(सर्वे उपविशन्ति)

राजा—तत् किमित्यनास्तीर्णं कठिनशिलातलमध्यास्ते देवी ।

Bhānumatī—(*With joy*) I am glad at least (*tāvat*) the portentous wind does not torment [us]

Friend—The pair of the thighs of my dear friend has become powerless owing to the hurry of ascent Why then does Your Majesty not adorn the altar [i e raised ground] serving as a seat, now ?

King—(*Having observed the queen*) Noble lady, the excitement [caused] by the whirlwind has done [you] no small harm, certainly (*eva*) For,

The [amount of] dust, though small, brings about great torment owing to the width of her eyes Tremor, though slight pains her bosom, weighted as it is with plump breasts so [much] as to throw up her necklace The trembling of her thighs increases, even though her gait is slow, due to the heaviness of her buttocks The whirlwind, with a [helping] hand given to it as it is by the limbs of [this] fawn-eyed lady, is causing [her] pain for quite (*su*) a long while. 22

(*All sit down*)

King—Then why is it that the queen is sitting on the hard slab of stone, with no covering spread on it ?

लोलांशुकस्य पवनाकुलितांशुकान्तं
त्वद्दृष्टिहारि मम लोचनबान्धवस्य ।
अध्यासितं तव चिरं जघनस्थलस्य
पर्याप्तमेव करभोरु ममोरुयुग्मम् ॥ २३ ॥

(प्रविश्य पटाक्षेपेण संभ्रान्तः) कञ्चुकी—देव, भग्नं-भग्नम्—

(सर्वे सातङ्कं पश्यन्ति)

३ राजा—केन ।

कञ्चुकी—भीमेन–

राजा—कस्य ।

६ कञ्चुकी—भवत–

राजा—आः, किं प्रलपसि ।

भानुमती—अज्ज, किं अणिट्ठं मन्तेसि । [आर्य किमनिष्टं मन्त्रयसे ।]

[O] lady possessed of graceful, tapering and fleshy thighs (*karabhoru*), the pair of my thighs, the skirt of whose garment is disordered by the wind which [hence] is [so] attractive (*hāri*) to your eyes, is quite sufficient for your huge (*sthalam*) buttocks to rest upon for a long time—your buttocks—with their garment (*aṁśuka*) fluttering (*lola*) [in the wind] and which [hence] are so pleasing to (lit. friend or relatives of) my eyes ! 23

(*Having entered with a toss of the curtain, bewildered*)

Chamberlain—Your Majesty, broken—broken—

(*All gaze* [*at him*] *in fear*)

King—By whom ?

Chamberlain—By the dreadful—[*also punningly*—By Bhima, the second Pāṇḍava]—

King—Whose ?

Chamberlain—Of Your Majesty—

King—Ah, what are you raving ?

Bhānumatī—Worthy Sir, what undesirable thing are you saying ?

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१ 'सान्तम्' ज.

९ राजा—धिक्प्रलापिन्, वृद्धापसद, कोऽयमद्य ते व्यामोहः ।

कञ्चुकी—देव, न खलु कश्चिद्व्यामोहः । सत्यमेव ब्रवीमि ।

भग्नं भीमेन भवतो मरुता रथकेतनम् ।
पतितं किङ्किणीक्वाणबद्धाक्रन्दमिव क्षितौ ॥ २४ ॥

राजा—बलवत्समीरणवेगात् कम्पिते भुवने भग्नं स्यन्दनकेतुं । तत् किमित्युद्धत प्रलपसि भग्नं भग्नमिति ।

३ कञ्चुकी—देव न किंचित् । किं तु शमनार्थमस्यानिमित्तस्य विज्ञापयितव्यो देव इति स्वामिभक्तिर्मां मुखरयति ।

भानुमती—अज्जउत्त, अन्तरीअदु एदं पसण्णब्रह्मणवेअघोसेण । [आर्यपुत्र,
६ अन्तर्यतामेतत् प्रसन्नब्राह्मणवेदघोषेण ।]

राजा—(सावज्ञम्) ननु गच्छ । पुरोहितसुमित्राय निवेदय ।

कञ्चुकी—यदाज्ञापयति देव. । (निष्क्रान्त)

King—Fie ! [You] raver ! wretch of an old man ! what utter (*vi*) infatuation [is] this of yours today ?

Chamberlain—Your Majesty ! no utter infatuation whatsoever Truth itself am I telling [you]

The flag of your Majesty's chariot was broken by the dreadful wind [and it] fell on the ground, having uttered as it were, a cry of lamentation, through the jingling (*kvāṇa*) of bells 24

King—When the world was shaken by the vehemence of the strong wind [it is natural that] the flag of my chariot was broken Then why do you thus impudently rave 'Broken-broken ?'

Chamberlain—Your Majesty, nothing at all But, in order to allay this evil omen, Your Majesty should be requested—thus devotion to my Master prompts me to speak (*mukharayati*)

Bhānumatī—Noble my lord let this be averted by the loud recital of the Vedas by Brāhmaṇas, pleased [with *dakṣiṇās* or gifts]

King—(*Disdainfully*) Well, go Report [the matter] to [our] priest Sumitra

Chamberlain—As Your Majesty commands (*Goes out*)

९ (प्रविश्य) प्रतीहारी—(सोद्वेगमुपसृत्य) जअदु जअदु महाराओ। महाराअ, महादेवी क्खु एसा सिन्धुराअमादा दुस्सला अ पडिहारभूमीए चिट्ठदि। [जयतु जयतु महाराजः। महाराज, महादेवी खल्वेषा सिन्धुराजमाता दुःशला च
१२ प्रतीहारभूमौ तिष्ठति।]

राजा—(किंचिद्विचिन्त्य आत्मगतम्) किं जयद्रथमाता दुःशला चेति! कच्चिदभिमन्युवधामर्षिभिः पाण्डुपुत्रैर्न किंचिदत्याहितमाचेष्टितं भवेत्।
१९ (प्रकाशम्) गच्छ। प्रवेशय शीघ्रम्।

प्रतीहारी—जं देवो आणवेदि। [यद्देव आज्ञापयति।] (निष्क्रान्ता।)

(ततः प्रविशति सम्भ्रान्ता जयद्रथमाता दुःशला च)

(उभे शास्रं दुर्योधनस्य पादयो पततः)

माता—परित्ताअदु परित्ताअदु कुमालो। [परित्रायतां परित्रायतां कुमारः।]

(दुःशला रोदिति)

२१ राजा—(ससंभ्रममुत्थाप्य) अम्ब, समाश्वसिहि, समाश्वसिहि। किमत्याहितम्। अपि कुशलं समराङ्गणेष्वप्रतिरथस्य जयद्रथस्य।

(*Having entered*) Door-Keeper—(*Approaching in distress*) May victory attend Your Majesty, may victory attend! Your Majesty, here the great Queen, mother of the king of the Sindhus [that is, of Jayadratha], indeed and Duśśalā are waiting at the region of the gate.

King—(*Having meditated a little. To himself*) What, the mother of Jayadratha, and Duśśalā also! May I hope (*kaccit*) that the sons of Pāṇḍu, enraged at the slaughter of Abhimanyu, have not done some calamitous deed? (*Aloud*) Go. Usher quickly.

Door-Keeper—As Your Majesty commands. (Goes out)

(*Then enter the mother of Jayadratha, in excitement, and Duśśalā*)

(*Both in tears fall at Duryodhana's feet*)

Mother—Let the young Prince protect, protect!

(*Duśśalā sheds tears*)

King—(*Having caused to get up in haste*) Mother, take courage, take courage. What [is the] calamitous happening [you are troubled by]? Is it all well, with Jayadratha, the unrivalled chariot-warrior on the fields of battle?

माता—जाद, कुदो कुशलम्। (जात, कुत• कुशलम्।)

राजा—कथमिव।

माता—(साशङ्कम्) अज्ज क्खु पुत्तवहामरिसिदेण गण्डीविणा अणत्थमिदे दिवहणाहे तस्स वहो पडिण्णादो। [अद्य खलु पुत्रवधामर्षितेन गाण्डीविनानस्तमिते दिवसनाथे तस्य वध प्रतिज्ञात ।]

राजा—(सस्मितम्) इद तदश्रुकारणमम्बायाः दु शलायाश्च। पुत्रशोकादुन्मत्तस्य किरीटिन प्रलापैरेवमवस्था। अहो मुग्धत्वमबलाना नाम। अम्ब, कृत विषादेन। वत्से दु शले, अलमश्रुपातेन। कुतश्चायं तस्य धनंजयस्य प्रभावो दुर्योधनबाहुपरिघरक्षितस्य महाराजजयद्रथस्य विपत्तिमुत्पादयितुम्।

माता—जाद, जाद, दे हि पुत्तबन्धुवहामरिसुद्दीविदकोवाणला अणपेक्खिदसरीरा वीरा परिक्कामन्ति। [जात, जात, ते हि पुत्रबन्धुवधामर्षोद्दीपितकोपानला अनपेक्षितशरीरा वीरा• परिक्रामन्ति।]

राजा—(सोपहासम्) एवमेतत् [सर्वजनप्रसिद्धैवामर्षिता पाण्डवानाम्] पश्य।

Mother—Dear child whence [can it be] all well ?

King—How possibly (*iva*) ?

Mother—(*With apprehension*) Today indeed by the wielder of the Gandiva bow [that is, Arjuna] enraged at the murder of his son, has been vowed his [that is, Jayadratha's] slaughter while yet the sun has not set [that is, before it sets]

King—(*With a smile*) Is this that cause [which brings forth] tears in my Mother and Duśśala ? Is such your plight by the raving of Kiritin who is maddened by grief for his son ? Oh, the too familiar (*nāma*) simple-mindedness of women ! Mother, away with dejection Dear Duśśalā enough of shedding tears Whence [can there be] this prowess of that Dhanañjaya to cause calamity to the great king Jayadratha, protected by the bolt of Duryodhana's arm ?

Mother—Dear child, [O] dear child, indeed those warriors with the fire of their anger enkindled by their impatience (*amarṣah*) at the slaughter of their son and kinsman, are moving about, regardless of [the safety of] their persons

King—(*With derision*) So this is ! The unforgivingness of the Pāndavas is already (*eva*) known to all people ! See

हस्ताकृष्टविलोलकेशवसना दुःशासनेनाज्ञया
पाञ्चाली मम राजचक्रपुरतो गौर्गौरिति व्याहृता ।
तस्मिन्नेव स किं नु गाण्डिवधरो नासीत् पृथानन्दनो
यूनः क्षत्रियवंशजस्य कृतिनः क्रोधास्पदं किं न तत् ॥ २५ ॥

माता—असमत्तपडिण्णाभारस्स अप्पवहो से पडिण्णादो । [असमाप्तप्रतिज्ञाभारस्यात्मवधोऽस्य प्रतिज्ञातः ॥]

राजा—यद्येवमस्मानन्दस्थानेऽपि ते विषादेन । ननु वक्तव्यमुत्सन्नः सानुजो युधिष्ठिर इति । अन्यच्च मातः, का शक्तिरस्ति धनंजयस्यान्यस्य वा कुरुशतपरिवारवर्धितमहिम्नः कृपकर्णद्रोणाश्वत्थामादिमहारथपराक्रमद्विगुणीकृतनिरावरणविक्रमस्य नामापि ग्रहीतुं ते तनयस्य । अयि सुतपराक्रमानभिज्ञे,

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Pāñcālī, whose hair and garment were dragged with his hand by Duśśāsana at my command and had [consequently] got themselves dishevelled was addressed as 'A cow, [helpless like] a cow!' in the presence of the circle of kings! Was not the son of Prthā, the wielder of the Gāndīva bow, present in that very (*eva*) [circle], tell me (*nu*)? Was not that [namely, Duśśāsana's action] a [proper] cause for anger to a youth, born in a Ksatriya family and skilled (*krti*) [in the use of arms]?

Mother—Of him self-slaughter has been vowed in case he fails to carry out the responsibility of (*bhāra*) his vow.

King—If so, enough of your grieving over a matter, at which you should on the contrary (*api*) rejoice Why, it ought to be said that Yudhiṣṭira along with his brothers is now uprooted. And moreover, [O] Mother, what power has Dhanañjaya, or any other, to utter even the name of your son, whose prowess is increased by the circle (*parivārah*) of the hundred Kurus and whose unresisted (*nirāvaranam*) valour is doubled by the bravery of such great chariot-warriors as Krpa, Karna, Drona and Aśvatthāman? O [you] who are not fully (*abhi*) conversant with the valour of your son,

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१ 'चक्रमभितः' २ 'तनय'

धर्मात्मज प्रति यमो च कथैव नास्ति
मध्ये वृकोदरकिरीटभृतोर्बलेन ।
एकोऽपि विस्फुरितमण्डलचापचक्रं
क सिन्धुराजमभिषेणयितु समर्थं ॥ २६ ॥

भानुमती—अज्जउत्त, जइवि एव्व तहवि गुरुकिदपडिण्णाभारो ट्ठाणं क्खु सङ्काए । [आर्यपुत्र, यद्यप्येव तथापि गुरुकृतप्रतिज्ञाभार स्थानं खलु शङ्काया ।]

३ **माता**—साहु, कालोइदं मणिअ भानुमदीए । [साधु, कालोचितं भणित भानुमत्या ।]

राजा—आ, ममापि नाम दुर्योधनस्य शङ्कास्थान पाण्डवा । पश्य ।

कोदण्डज्याकिणाङ्कैरगणितरिपुभि कङ्कटोन्मुक्तदेहै
स्लिष्टान्योन्यातपत्रै सितकमलवनभ्रान्तिमुत्पादयद्भिः ।

With regard to the son of Dharma [that is Yudhisthira] and the twins [that is Nakula and Sahadeva, as the possible successful adversaries of Jayadratha] there is not even [so much as] a talk (*kathā*) there Out of the [remaining two namely] Vrkodara and Kiritin [i e Bhima & Arjuna], which one at all (*api*) is able by his strength to advance with an army against the king of the Sindhus, whose encircled bow hath a shining circle [of lustre about it] ? 26

Bhanumati—Noble my lord, even though it be so, yet he is no doubt an object of terror, shouldered (*lit*, made) that he has the heavy (*guru*) responsibility of the vow

Mother—Well [done] Bhānumati has said what is [quite] appropriate for the occasion

King—Ah even to me, Duryodhana, [can] the Pāndavas possibly (*nama*) [be] an object of fear ? See

Crores of troops, that have seized (*grasta*) the light of the sun (*arka*) by [a mass of] dust [raised by them] and that are bristling with (*dantura*) the sharp (lit creeper-like) swords which are quickly moving advance in every direction in battle, comman-

१ 'षड्गानुत'

रेणुप्रस्तार्कभासां प्रचलदसिलताद्दन्तुराणां बलाना-
माक्रान्ता भ्रातृभिर्मे दिशि दिशि समरे कोटयः संपतन्ति ॥ २७ ॥

अपि च भानुमति, विज्ञातपाण्डवप्रभावे, किं त्वमप्येवमाशङ्कसे । पश्य ।

दुःशासनस्य हृदयक्षतजाम्बुपाने
दुर्योधनस्य च यथा गदयोरुभङ्गे ।
तेजस्विनां समरमूर्धनि पाण्डवानां
ज्ञेया जयद्रथवधेऽपि तथा प्रतिज्ञा ॥ २८ ॥

कः कोऽत्र भोः । जैत्रं मे रथमुपकल्पय तावत् । यावदहमपि तस्य प्रगल्भ-पाण्डवस्य जयद्रथपरिरक्षणेनैव मिथ्याप्रतिज्ञावैलक्ष्यसंपादितमशस्त्रपूतं मरणमु-पदिशामि ।

(प्रविश्य) कञ्चुकी—देव,

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ded (*ākrāntā*) by my brothers, who possess the marks of scars [produced] by the string of the bow, who count not [i. e. treat with contempt] their enemies, and have bodies that have discarded the armours and who have umbrellas each closely touching that of another, and who cause to create [in the mind of an on-looker] the illusion of a forest of white lotuses. 27

Moreover, O Bhānumatī, aware [fully] as you are of the prowess of the Pāṇḍavas, how is it that you also apprehend in this way ? See

The vow of high-spirited Pāṇḍavas in respect of the slaughter of Jayadratha should be known to be just like that in regard to drinking the blood [lit. the water arising from a wound] from the heart of Duśśāsana, and in regard to breaking of the thighs of Druyodhana, with a mace. 28

Who, who is here ho ? Just make ready my victorious chariot so that I also, just by protecting Jayadratha, shall instruct that boastful Pāṇḍava in death, unhallowed *(apūta)* by weapon, brought about in shame (*vailakṣyam*) at his vow having turned out false.

(*Having entered*) Chamberlain—Your Majesty,

उद्घातक्वणितविलोलहेमघण्टः
प्रालम्बद्विगुणितचामरप्रहासः ।
सज्जोऽयं नियमितवल्गिताकुलाश्वः
शत्रूणां क्षपितमनोरथो रथस्ते ॥ २९ ॥

राजा—देवि, प्रविश त्वमभ्यन्तरमेव। ('यावदहमपि तस्य प्रगल्भ-पाण्डवस्य'–इत्यादि पठन् परिक्रामति)

(निष्क्रान्ताः सर्वे)

इति द्वितीयोऽङ्कः

Here is your chariot ready—[the chariot] whose oscillating (*vilola*) golden bells jingle at at [every] jolt, the laugh [that is, the white brilliance] of whose chowries is doubled by long wreaths [of flowers suspended from its top], whose horses are perturbed (*ākula*), at their trotting (*valgita*) being checked, and which has put of an end to the enemies' cherished desires 29

King—My Queen, enter you the inner apartment itself (*Moves about, saying* 'So that I also, of that boastful Pāndava ..')

(*All go out*)

END OF ACT II

तृतीयोऽङ्कः

(ततः प्रविशति विकृतवेषा राक्षसी)

राक्षसी—(विकृतं विहस्य । सपरितोषम्)

हदमाणुशमंशभोअणे कुम्भशहश्शं वशाहिं शंचिए ।
अणिशं अ पिवामि शोणिअं वलिशशदं शमले हुवीअदु ॥ १ ॥

(नृत्यन्ती सपरितोषम्) जइ शिन्धुलाअवहदिअहे विअ दिअहे दिअहे शमलकम्म पडिवज्जइ अज्जुणे तदो पज्जत्तभलिदकोट्ठागाले मंशशोणिएहिं मे गेहे हुवीअदि । (परिक्रम्य दिशोऽवलोक्य च) अह कहिं क्खु गदे मे लुहिलप्पिए हुवीअदि । होदु ! शद्दावइश्शं दाव । अले लुहिलप्पिआ, लुहिलप्पिआ, इदो एहि ।

[हतमानुषमांसभोजने कुम्भसहस्रं वसाभिः संचितम् ।
अनिशं च पिबामि शोणितं वर्षशतं समरो भवतु ॥१॥

(नृत्यन्ती सपरितोषम्) यदि सिन्धुराजवधदिवस इव दिवसे दिवसे समरकर्म प्रतिपद्यतेऽर्जुनस्ततः पर्याप्तभरितकोष्ठागारं मांसशोणितैर्मे गृहं भविष्यति । (परिक्रम्य दिशोऽवलोक्य च) अथ क्व खलु गतो मे रुधिरप्रियो भविष्यति । भवतु । शब्दापयिष्ये तावत् । अरे रुधिरप्रिय, रुधिरप्रिय, इत एहि ।]

(ततः प्रविशति तथाविधो राक्षसः)

ACT III

(Then enters a demoness in hideous dress)

Demoness—(*Having laughed hideously. With gratification*)

In feasting upon the flesh of men killed, a hunderd pitchers have been collected [filled] with fat. And incessantly am I drinking blood. May the battle continue for a hundred years ! 1

(*Dancing with glee*) If Arjuna achieves battle-work day after day, as on the day of the slaughter of the Sindhu-king then my house would have its store-room filled to overflowing (*paryāpta*) with flesh and blood. (*Having moved about and observed the quarters*) Now, where could indeed my Rudhirapriya have gone ? Well, I shall just call [him]. O Rudhirapriya, Rudhirapriya, come here.

(Then enters a demon of that kind)

राक्षस —(श्रम नाटयन्)

पच्चग्गहदाण मशाणं जइ उण्हे लुहिले अ लब्भइ।
ता एशे मह पलिस्शमे क्खणमेत्तं पव्व लहु णश्शइ ॥ २ ॥

[प्रत्यग्रहतानां मांसं यद्युष्णं रुधिरं च लभ्येत।
तदेष मम परिश्रमः क्षणमात्रमेव लघु नश्येत् ॥२॥]

(राक्षसी पुनर्व्याहरति)

राक्षस —(आकर्ण्य) अले के म शद्दावेदि। (विलोक्य) कहं पिआ मे वशागन्धा। (उपसृत्य) वशागन्धे, कीश म शद्दावेशि।

लुहिलाशवपाणमत्तिए लणहिण्डन्तखलन्तगत्तिए।
शद्दाअशि कीश मं पिए पुलिशशहश्शं हद शुणीअदि ॥ ३ ॥

[अरे को मां शब्दायते। (विलोक्य) कथं प्रिया मे वसागन्धा। (उपसृत्य) वसागन्धे, कस्मान्मां शब्दायसे।

३ रुधिरासवपानमत्ते रणहिण्डनस्खलद्गात्रि।
शब्दायसे कस्मान्मां प्रिये पुरुषसहस्रं हतं श्रूयते ॥३॥]

राक्षसी—अल लुहिलप्पिआ, एद क्खु मए तुह कालणादो पच्चग्गहदश्श कश्शवि

Demon—(*Gesticulating fatigue*)

If the flesh and warm blood of the newly (*pratyagra*) killed were to be secured then this my [sense of] fatigue would quickly vanish for only a moment at least (*eva*) 2

(*The demoness calls out again*)

Demon—(*Having heard*) Oh who is calling out to me? (*Having seen*) How, my beloved Vasāgandhā (*Having gone near*) Vasagandha why are you calling out to me?

[O you] who are intoxicated with the beverage in the form of blood whose limbs are faltering owing to [constant] wandering in the battle, why do you call out to me? Darling, it is learnt that a thousand men are killed 3

Demoness—O Rudhirapriya here indeed has been brought by me for your sake slightly warm (*karoṣṇa*) fresh blood, oily (*cikkaṇa*) owing to the greasiness (*snehaḥ*) of abundant fat, and

लाएशिणो पच्चूढवशाशिणेहचिक्कणं कोण्हं णवलुहिलं अग्गमंशं अ आणीदम्। ता पिवाहि णम्। [अरे रुधिरप्रिय, इदं खलु मया तत्र कारणात् प्रत्यग्रहतस्य कस्यापि राजर्षेः प्रभूतवसास्नेहचिक्कणं कोष्णं नवरुधिरमग्रमांसं चानीतम्। तत् पिबैतत्।]

राक्षसः—(सपरितोषम्) वशागन्धे, शुट्ठु। शोहणं तुए किदम्। बलिअम्हि पिवाशिए। ता उवणेहि। [वसागन्धे, सुष्ठु। शोभनं त्वया कृतम्। बलवदस्मि पिपासितः। तदुपनय।]

राक्षसी—अले लुहिलप्पिआ, एदिशे वि णाम हदणलगअतुलङ्गमशोणिअवशाशमुद्ददुश्शंचले शमले पडिब्भमन्ते तुमं पिवाशिएशित्ति अचलिअं अचलिअं। [अरे रुधिरप्रिय, ईदृशेऽपि नाम हतनरगजतुरङ्गमशोणितवसासमुद्रदुःसंचरे समरे परिभ्रमन्त्वं पिपासितोऽसीत्याश्चर्यमाश्चर्यम्।]

राक्षसः—अइ शुत्थिदे, णं पुत्तशोअशन्तत्तहिअअं शामिणीं हिडिम्बादेवीं पेक्खिदुं गदह्मि। [अयि सुस्थिते, ननु पुत्रशोकसंतप्तहृदयां स्वामिनीं हिडिम्बादेवीं प्रेक्षितुं गतोऽस्मि।]

राक्षसी—लुहिलप्पिआ, अज्जवि शामिणीए हिडिम्बादेवीए घडुक्कअशोए ण उवशाइ। [रुधिरप्रिय, अद्यापि स्वामिन्या हिडिम्बादेव्या घटोत्कचशोको नोपशाम्यति।]

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flesh about the heart (*agramāṁsam*), belonging to some royal sage recently killed. Therefore quaff this off.

Demon—(*With gratification*) Bravo, Vasāgandhā! Well have you done I am awfully thirsty. So bring [it] near.

Demoness—O Rudhirapriya, wonderful [indeed] wonderful it is that while wandering about on even such a battle-field, to be sure (*nāma*) as has been rendered difficult of passage (*dussañcara*) by an ocean of blood and fat of men, elephants and horses that are slain, you have become thirsty.

Demon—O [you] who are [here] well at ease, I say (*nanu*) I had gone to see our Mistress Queen Hidimbā, whose heart is tormented by grief for her son.

Demoness—Rudhirapriya, does the grief of our Mistress Queen Hidimbā not get [itself] allayed yet?

राक्षसः—(सपरितोषमालिङ्ग्य) शाहु शुग्घलिणिए, शाहु। इमिणा दे शुग्घलिणित्तणेण अज्ज उण शामिणीए हिडिम्बादेवीए शंविहाणेण अ प्पणट्ठं मे जम्मदालिद्दम्। [साधु सुगृहिणि, साधु। अनेन ते सुगृहिणीत्वेनाद्य पुनः स्वामिन्या हिडिम्बादेव्याः संविधानेन च प्रनष्टं मे जन्मदारिद्यम्।]

राक्षसी—लुहिलप्पिआ, केलिशे शामिणीए शंविहाणए किदे। [रुधिरप्रिय, कीदृशं स्वामिन्या संविधानं कृतम्।]

राक्षसः—वशागन्धे, आणत्ते क्खु हग्गे शामिणीए हिडिम्बादेवीए जह लुहिलप्पिआ अज्जप्पहुदि तुए अज्जउत्तभीमशेणश्श पिट्ठदोऽणुपिट्ठं शमले आहिण्डिदव्वं त्ति। ता तश्श अणुमग्गागामिणो हदमाणुशशोणिअणइदंशणपणट्ठबुभुक्खापिवाशश्श इह एव्व मे शग्गलोओ हुवीअदि। तुमं वि विशद्धा भविअ लुहिलवशाहिं कुम्भशहश्शं शंचेहि। [वसागन्धे, आज्ञप्तः खल्वहं स्वामिन्या हिडिम्बादेव्या यथा रुधिरप्रिय, अद्यप्रभृति त्वया आर्यपुत्रभीमसेनस्य पृष्ठतोऽनुपृष्ठं समर आहिण्डितव्यमिति। तत् तस्यानुमार्गगामिनो हतमानुषशोणितनदीदर्शनप्रनष्टबुभुक्षापिपासस्येहैव मे स्वर्गलोको भविष्यति। त्वमपि विस्रब्धा भूत्वा रुधिरवसाभिः कुम्भसहस्रं संचिनु।]

Demon—(*Having embraced* [*her*] *with gratification*) Bravo, good housewife, bravo! By this excellent housewifery of yours and again by the arrangement (*samvidhānam*) of [i. e. made by] our Mistress Queen Hidimbā to-day, my poverty [which commenced] from the [moment of my] birth has totally (*pra*) disappeared.

Demoness—Rudhirapriya, what kind of arrangement has been made by our mistress?

Demon—Vasāgandhā, I have indeed been ordered by our Mistress Queen Hidimbā, thus : 'Rudhirapriya, from to-day you ought to wander on the battlefield remaining ever at the back of my noble lord Bhīmasena.' So taking my way after him, I shall have the heavenly world even here, my hunger and thirst having been destroyed at the [mere] sight of the river of blood belonging to men killed. Be you at ease on your part and store up a thousand of pitchers with blood and fat.

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१ ' शंविहाणेण (सविभागेन) ' २ ' शंविहाए (सविभागः) '

राक्षस—वशागन्धे, कुदो शे उवशमे। केवलं अहिमण्णुशोअशमाणदुक्खाए शुभद्दादेवीए जण्णशेणीए अ कध कध वि शमाश्शाशीअदि। [वसागन्धे, कुतोऽस्या उपशमः। केवलमभिमन्युशोकसमानदुःखया सुभद्रादेव्या याज्ञसेन्या च कथं कथमपि समाश्वास्यते।]

राक्षसी—लुहिलप्पिआ, गेण्ह एदं हत्थिशिलकवालशंचिअं अग्गमंशोवदंशम्। पिआहि णवशोणिआशवम्। [रुधिरप्रिय, गृहाणेतद्धस्तिशिरःकपालसंचितमग्रमांसोपदंशम्। पिब नवशोणितासवम्।]

राक्षस—(तथा कृत्वा) वशागन्धे, अह किअप्पहूदं तुए शंचिअं लुहिलं अग्गमंशं अ। [वसागन्धे, अथ कियत्प्रभूतं त्वया संचितं रुधिरमग्रमांसं च।]

राक्षसी—अले लुहिलप्पिआ, पुव्वशंचिअं तुमं वि जाणाशि जेव। णवशंचिअं शिणु दाव। भअदत्तशोणिदश्श कुम्भे, शिन्धुलाअवशाहिं कुम्भे दुवे, दुवदमच्छाहिवभूलिश्शवशोमदत्तबाह्लीअप्पमुहाणं णलिन्दाणं अण्णाण वि पाकिदपुलिशाण लुहिलमंशेहिं पुलिदाइं घडशदाइं अशंक्खाइं शन्ति मे गेहे। [अरे रुधिरप्रिय, पूर्वसंचितं त्वमपि जानास्येव। नवसंचितं शृणु तावत्। भगदत्तशोणितस्य कुम्भः, सिन्धुराजवसाभिः कुम्भौ द्वौ, द्रुपदमत्स्याधिपभूरिश्रवःसोमदत्तबाह्लीकप्रमुखाणां नरेन्द्राणामन्येषामपि प्राकृतपुरुषाणां रुधिरमांसैः पूरितानि घटशतान्यसंख्यानि सन्ति मे गेहे।]

Demon—Whence can [there be] the mitigation of her grief? Only she is being consoled with great difficulty by Queen Subhadrā whose grief is equal [to hers] owing to grief for Abhimanyu and by Yajñasenī.

Demoness—Take this condiment (*upadaṁśaḥ*) of flesh about the heart, collected in the skull of an elephant. Drink the beverage of blood.

Demon—(*Having done so*) Vasagandhā, how great a quantity of blood and excellent flesh has been stored by you?

Demoness—O Rudhirapriya, you also know already the previous collection. Just listen to the new store. One pitcher [filled] with the [profuse] blood of Bhagadatta, two pitchers with the fat of the Sindhu king and innumerable hundreds of vessels, filled with blood and flesh of kings chief among whom are Drupada, lord of the Matsyas, Bhūriśravas, Somadatta and Bālhika, also of other ordinary men, are there in my house.

३९ राक्षसः—(सपरितोषमालिङ्ग्य) शाहु शुग्घलिणिए, शाहु । इमिणा दे
शुग्घलिणित्तणेण अज्ज उण शामिणीए हिडिम्बादेवीए शंविहाणेण अ प्पणट्ठे
मे जम्मदालिद्दं । [साधु सुगृहिणि, साधु । अनेन ते सुगृहिणीत्वेनाद्य पुनः
४२ स्वामिन्या हिडिम्बादेव्याः संविधानेन च प्रनष्टं मे जन्मदारिद्र्यम् ।]

राक्षसी—लुहिलप्पिआ, केलिशे शामिणीए शंविहाणए किदे । [रुधिरप्रिय,
कीदृशं स्वामिन्या संविधानं कृतम् ।]

४५ राक्षसः—वशागन्धे, आणत्ते क्खु हग्गे शामिणीए हिडिम्बादेवीए जह
लुहिलप्पिआ अज्जप्पहुदि तुए अज्जउत्तभीमशेणश्श पिट्ठदोऽणुपिट्ठं शमले
आहिण्डिदव्वं त्ति । ता तश्श अणुमग्गगामिणो हदमाणुशशोणिअणदी-
४८ दंशणप्पणट्ठबुभुक्खापिवाशश्श इह एव्व मे शग्गलोओ हुवीअदि । तुमं वि
विशद्धा भविअ लुहिलवशाहिं कुम्भशहश्शं शंचेहि । [वसागन्धे, आज्ञप्तः
खल्वहं स्वामिन्या हिडिम्बादेव्या यथा रुधिरप्रिय, अद्यप्रभृति त्वया आर्य-
५१ पुत्रभीमसेनस्य पृष्ठतोऽनुपृष्ठं समरे आहिण्डितव्यमिति । तत् तस्यानुमार्ग-
गामिनो हतमानुषशोणितनदीदर्शनप्रनष्टबुभुक्षापिपासस्येहैव मे स्वर्गलोको
भविष्यति । त्वमपि विस्रब्धा भूत्वा रुधिरवसाभिः कुम्भसहस्रं संचिनु ।]

Demon—(*Having embraced* [*her*] *with gratification*) Bravo, good housewife, bravo! By this excellent housewifery of yours and again by the arrangement (*samvidhānam*) of [i. e. made by] our Mistress Queen Hidimbā to-day, my poverty [which commenced] from the [moment of my] birth has totally (*pra*) disappeared.

Demoness—Rudhirapriya, what kind of arrangement has been made by our mistress?

Demon—Vasāgandhā, I have indeed been ordered by our Mistress Queen Hidimbā, thus: 'Rudhirapriya, from to-day you ought to wander on the battlefield remaining ever at the back of my noble lord Bhīmasena.' So taking my way after him, I shall have the heavenly world even here, my hunger and thirst having been destroyed at the [mere] sight of the river of blood belonging to men killed. Be you at ease on your part and store up a thousand of pitchers with blood and fat.

१ 'शंविहाणेण (संविभागेन) ' २ 'शंविहाए (संविभागः) '

राक्षसी—लुहिलप्पिआ, किंणिमित्त कुमालभीमशेणस्श पिट्ठदो आहिण्डीअदि। [रुधिरप्रिय, किंनिमित्त कुमारभीमसेनस्य पृष्ठत आहिण्ड्यते।]

राक्षस—वशागन्धे, तेण हि शामिणा विओदलेण दुश्शाशणस्श लुहिलं पादुं पडिण्णादम्। त च अह्मेहिं लक्खशेहिं अणुप्पविशिअ पादव्वम्। [वसागन्धे, तेन हि स्वामिना वृकोदरेण दु शासनस्य रुधिरं पातुं प्रतिज्ञातम्। तच्चास्माभी राक्षसैरनुप्रविश्य पातव्यम्।]

राक्षसी—(सहर्षम्) शाहु शामिणीए, । शुशविहाणे मे भत्ता किदे।
[साधु स्वामिनि, साधु। सुसविधानो मे भर्ता कृत ।]

(नेपथ्ये महान् कलकल)

राक्षसी—(आकर्ण्य। ससंभ्रमम्) अले लुहिलप्पिआ, किं णु क्खु एशे महन्ते कलअले शुणीअदि। [अरे रुधिरप्रिय, किं नु खल्वेष महान् कलकल श्रूयते।]

राक्षस—(दृष्ट्वा) वशागन्धे, एशे क्खु धिट्ठज्जुण्णेण दोणे केशेशु आकड्ढिअ अशिपत्तेण वावादीअदि। [वसागन्धे, एष खलु धृष्टद्युम्नेन द्रोण केशेष्वाकृष्यासिपत्रेण व्यापाद्यते।]

Demoness—Rudhirapriya for what purpose have you to wander ever keeping yourself at the back of [i e closely behind] Prince Bhīmasena ?

Demon—Vasāgandha by that Master [of ours namely,] Vṛkodara a vow of drinking the blood of Duśśāsana has been taken And that blood has to be drunk by us demons after having entered into his body

Demoness—(*With glee*) Well [done] my Mistress well [done]. My husband has been appointed to [carry out] a good [mission]

(A great tumult behind the curtain)

Demoness—(*Having listened With confusion*) O Rudhirapriya, why indeed is this great uproar being heard ?

Demon—(*Having seen*) Vasāgandhā here indeed Droṇa, having been dragged by the hair, is being killed by Dhṛṣṭadyumna with a sharp sword

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१ " सुसविदाए (सुमविभाग.) "

राक्षसी—(सहर्षम्) लुहिलप्पिआ, एहि । गच्छिअ दोणस्श लुहिल
६९ पिवह्म । [रुधिरप्रिय, एहि । गत्वा द्रोणस्य रुधिरं पिवाव ।]

राक्षस—(सभयम्) वशागन्धे, बह्मणशोणिअं क्खु एद । गलअं दहन्ते दहन्ते पविशदि । ता किं एदिणा । [वसागन्धे, ब्राह्मणशोणितं खल्वेतत् ।
७२ गलं दहद्दहत् प्रविशति । तत् किमेतेन ।]

(नेपथ्ये पुनः कलकलः)

राक्षसी—लुहिलप्पिआ, पुणोवि एशे महन्ते कलअले शुणीअदि । [रुधिर
७५ प्रिय, पुनरप्येष महान् कलकलः श्रूयते ।]

राक्षस—(नेपथ्याभिमुखमवलोक्य) वशागन्धे, एशे क्खु अश्शत्थामे
७८ आकड्ढिदाशिवत्ते इदो एव्व आअच्छदि । कदावि दुवदशुदक्कोशेण अम्हेवि वावादइश्शइ । ता एहि अतिक्कमह । [वसागन्धे, एष खल्वश्वत्थामाकृष्टासिपत्र इत एवागच्छति । कदाचिद् द्रुपदसुतरोषेणावामपि व्यापादयिष्यति । तदेहि । अतिक्रमाव ।]

८१ (निष्क्रान्तौ)

प्रवेशकः ।

Demoness—(*With glee*) Rudhirapriya, come on Let us go and drink the blood of Drona

Demon—(*With fear*) Vasagandha this is indeed the blood of Brāhmana [It] enters [the belly], burning the throat [while entering]

(*An uproar again behind the curtain*)

Demoness—Rudhirapriya here [there is] a great uproar [that] is being heard again

Demon—(*Having looked towards the curtain*) Here indeed Asvatthaman, with his sharp sword drawn is coming in this very direction Perhaps through anger against the son of Drupada he [e] u al o Come on then We shall move away.

(*Both go out*)

END OF INTERLUDE

आत्मनिर्गए हिडिम्बादेवीए आणत्ति करेह (स्वामिन्या हिडिम्बादेव्या

(ततः प्रविशत्याकृष्टखड्गः कलकलमाकर्णयन्नश्वत्थामा)

अश्वत्थामा—

[illegible]
[illegible]
[illegible]
कुतोऽद्य समरोदधेरयमभूतपूर्वः पुरः ॥ ४ ॥

(विचिन्त्य) ध्रुवं गाण्डीविना सात्यकिना वृकोदरेण वा यौवनदर्पादतिक्रान्तमर्यादेन परिकोपितस्तातः समुल्लङ्घ्य शिष्यप्रियतामात्मप्रभावसदृशमाचेष्टते । तथा हि ।

यद् दुर्योधनपक्षपातसदृशं युक्तं यदस्त्रग्रहे
रामाल्लब्धसमस्तहेतिगुरुणो वीर्यस्य यत् साम्प्रतम् ।
लोके सर्वधनुष्मतामधिपतेर्यच्चानुरूपं रुषः
प्रारब्धं रिपुघस्मरेण नियतं तत् कर्म तातेन मे ॥ ५ ॥

(Then enters Asvatthāman with sword drawn listening to the uproar)

Asvatthaman—

(पृष्ठतो विलोक्य) तत् कोऽत्र, रथमुपनयतु। अथवा अलमिदानीं मम रथप्रतीक्षया। सशस्त्र एवास्मि। सजलजलधरप्रभाभासुरेण सुग्रहेण विमलकलधौतत्सरुणामुना खड्गेन। यावत् समरभुवमवतरामि। (परिक्रम्य। वामाक्षिस्पन्दनं सूचयित्वा) अये, कथं ममापि नाम अश्वत्थाम्नः समरमहोत्सवप्रमोदनिर्भरस्य तातविक्रमदर्शनलालसस्यानिमित्तानि समरगमनविघ्नमुत्पादयन्ति। भवतु गच्छामि। (सावष्टम्भं
६ परिक्रम्याग्रतो विलोक्य च) कथमवधीरितक्षात्रधर्माणामुज्झितसत्पुरुषोचितलज्जावगुण्ठनानां विस्मृतस्वामिसत्कारलघुचेतसां द्विरदतुरगचरणचारिणामगणितकुलयशःमहाशयाननपेक्षितानां रणभूमेः समन्तात्पलायमानानामयं महानादो
९ बलानाम्। (निरूप्य) हा हा धिक्कष्टम्। कथमेते महारथाः कर्णादयोऽपि समरात् पराङ्मुखा भवन्ति। कथं नु तातानधिष्ठितानामपि बलानामियमवस्था

(*Having looked behind*) Who then is here ? Let [him] bring my chariot Or rather away with (*alam*) my waiting for a chariot now Armed I already am with this sword, shining with the splendour of a cloud filled with water and possessed of a handle (*tsaru*) pure (*vimala*) gold (*kaladhauta*) which is easy to grasp Let me just descend on the field of battle (*Having moved about Having suggested* [*by proper gesticulations*] *the throbbing of the left eye*) Oh ! or do evil omens create obstacle in going to the field of battle in the case of even me Asvatthaman who am filled with joy at the great festival of battle and who am eagerly longing to witness [the display of] the valour of my father ! Let it be I [will] go. (*Having moved about haughtily and looked in front*) How is it that this great uproar proceeds from the armies flying away on all sides from the field of battle the armies that have disregarded their duty peculiar to the warrior class that have discarded the veil (*avagunthana*) of shame proper for good men that have [rendered] their hearts petty (*laghu*) having forgotten the honour done to them by their master that [usually] fight on elephant horses and foot [but] that [now] count not their name of valour [so] worthy of the [established] reputation of their families ? (*Having observed*) Alas alas fie, woe ! How even these great chariot-warrior Karna and others turn their faces away from the battle-field How possibly could this be the plight of armies though commanded (*adhishtha*) by my father ? Well, I shall make [them] stop O you kings the great mountains in protecting the

भवेत्। भवतु, संस्तम्भयामि। भो भो कौरवसेनासमुद्रवेलापरिपालनमहामहीधराः १रेऽलं कृतममुना समरपरित्यागसाहसेन।

यदि समरमपास्य नास्ति मृत्यो-
र्भयमिति युक्तमितोऽन्यतः प्रयातुम्।
अथ मरणमवश्यमेव जन्तोः
किमिति मुधा मलिनं यशः कुरुध्वे ॥ ६ ॥

अपि च।

अस्त्रज्वालावलीढप्रतिबलजलधेरन्तरौर्वायमाणे
सेनानाथे स्थितेऽस्मिन् मम पितरि गुरौ सर्वधन्वीश्वराणाम्।
कर्णालं संभ्रमेण व्रज कृप समरं मुञ्च हार्दिक्य शङ्कां
ताते चापद्वितीये वहति रणधुरं को भयस्यावकाशः ॥ ७ ॥

(नेपथ्ये) कुतोऽद्यापि ते तातः।

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coastline (*velā*) of the ocean in the form of the Kaurava army, enough (surely) enough of this thoughtlessness in leaving the battlefield

If having left (*apasya*) the battle field there were no fear of death then (*iti*) it would be proper to go away elsewhere from here But (*atha*) death, surely (*eva*) inevitably overtakes [every] creature Why then (*iti*) do you make your reputation tainted for nothing ? 6

Moreover

While my father, playing the part of the submarine fire within (*antah aurvāyamāne*) the ocean resembling hostile armies which are consumed (lit licked) by his missiles that resemble flame and who is the senior (*guru*) of all the best bow-wielders, is here standing [in the capacity of] the Commander of the Forces, Karṇa away with excitement Kṛpa go to the battlefield ! Hārdikya give up [all] fear While my father, with his bow for his companion is bearing the brunt (lit yoke *dhuram*) of the battle what scope is there for fear ? 7

(Behind the curtain) Where is your father even now ?

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१ 'कुरुध्वम्'

अश्वत्थामा—(श्रुत्वा) किं ब्रूथ–'कुतोऽद्यापि ते तात ' इति । (सरोषम्)
१ ३ आ क्षुद्र भीरव, कथमेव प्रलपतां व सहस्रधा न दीर्णमनया जिह्वया ।)

दग्धु विश्वं दहनकिरणैर्नोदिता द्वादशार्का
वाता वाता दिशि दिशि न वा सप्तधा सप्त मित्रा. ।
छन्नं मेघैर्न गगनतलं पुष्करावर्तकाद्यै
पाप पापां कथयत कथं शौर्यराशेः पितुर्मे ॥ ८ ॥

(प्रविश्य सम्भ्रान्त सप्रहार) सूत –परित्रायतां परित्रायतां कुमार ।
(पादयो पतति ।)

२ अश्वत्थामा—(विलोक्य) अये, कथं तातस्य सारथिरश्वसेन । आर्य, ननु
त्रैलोक्यत्राणक्षमस्य सारथिरसि । किं मत्त परित्राणमिच्छसि ।

सूत—(उत्थाय । सकरुणम्) कुतोऽद्यापि ते तात ।

Asvatthaman—(*Having heard*) What say you— Where is your father even now? (*With rage*) Ah! mean cowards how has your tongue not got it elf shattered in a thousand ways when you rave in this way?

The twelve suns have not risen to burn down the universe with their scorching rays nor have the seven winds [each] divided into seven [that is forty nine in all] blown in every quarter; nor has the surface of the sky been overcast with clouds headed by the Puskaravartaka How [then O] sinful ones do you report ill (*pāpam*) regarding my father, the heap of bravery? 8

(*Having entered in excitement and with wounds on*) **Charioteer**— Let the young master protect [me] protect [me] (*Falls at his feet*)

Asvatthāman—(*Having seen*) Oh how [he is] Asvasena the charioteer of my father! Worthy Sir why you are the charioteer of one who is capable of protecting the three world. Why [then] do you seek protection from me?

Charioteer—(*Rising Pathetically*) Where is your father even now?

६ अश्वत्थामा—(सावेगम्) किं तातो नामास्तमुपगतः ।

सूत—अथ किम् ।

अश्वत्थामा—हा तात । (मोहमुपगतः)

९ सूत—कुमार, समाश्वसिहि समाश्वसिहि ।

अश्वत्थामा—(लब्धसंज्ञः । सास्रम्) हा तात, हा सुतवत्सल, हा लोकत्रयैकधनुर्धर, हा जामदग्न्यास्त्रसर्वस्वप्रतिग्रहप्रणयिन्, क्वासि । प्रयच्छ मे प्रतिवचनम् ।

१२ सूत—कुमार, अलमत्यन्तशोकावेगेन । वीरपुरुषोचितां निपत्तिमुपगते पितरि त्वमपि तदनुरूपेणैव वीर्येण शोकसागरमुत्तीर्य सुखी भव ।

१५ अश्वत्थामा—(अश्रूणि विमुच्य) आर्य, कथय कथय कथं तादृग्भुजवीर्यसागरस्तातोऽपि नामास्तमुपगतः ।

किं भीमाद् गुरुदक्षिणा गुरुगदा भीमप्रिय प्राप्तवान्

Asvatthāman—(*With agitation*) Has my father, tell me (*nāma*), met his end ?

Charioteer—What then ?

Asvatthaman—Alas father ! (*Faints away*)

Charioteer—Young master, take courage

Asvatthāman—(*With consciousness regained. With tears*) Alas, father, alas, [so] affectionate towards his son, alas the one bow-wielder in the three worlds [properly so called] alas, [you] who had an eager longing for accepting the all in all of Jamadagnya, namely, his missiles, where are you ? Give me a reply

Charioteer—Young [my master] away with the extreme vehemence of sorrow Your father having met death (*nipatti*), worthy of a warrior, you also be happy, having crossed the ocean of sorrow just with the heroism worthy of him

Asvatthaman—(*Having shed tears*) Worthy Sir, tell [me], tell [me] how even my father, the ocean of that kind of bravery of arms, possibly (*nāma*) met his death ?

सूतः—शान्तं पापं, शान्तं पापम् ।

अश्वत्थामा—

अन्तेवासिदयालुरुज्झितनयेनासादितो जिष्णुना ।

सूतः—कथमेवं भविष्यति ।

अश्वत्थामा—

गोविन्देन सुदर्शनस्य [1]निशितं धारापथं प्रापितः

सूतः—एतदपि नास्ति ।

अश्वत्थामा—

शङ्के नापदमन्यतः खलु गुरोरेभ्यश्चतुर्थादहम् ॥ ९ ॥

सूतः—कुमार,

एतेऽपि तस्य कुपितस्य महास्त्रपाणेः
किं धूर्जटेरिव तुलामुपयान्ति संयये ।

Charioteer—May sin be allayed, sin allayed !

Asvatthaman—

Was he [then], who was so compassionate to his pupils (*antevāsi*—lit one who stays near) overpowered (*āsādita*) by Jisnu [that is Arjuna], who [probably had then] abandoned [all] moral precepts ? 9b

Charioteer—How would [it] happen thus ?

Asvatthaman—

Was he brought within the sharp range of the edge of his Sudarśana by Govinda ? 9c

Charioteer—This also is not [what has happened].

Asvatthaman—

Indeed I fear not death of my father from [i. e. at the hands of] a fourth person different from these.

Charioteer—Prince,

Can even these bear comparison in battle with him, with a great weapon in his hand and [himself] enraged, as with Dhūrjati ? But when, with his heart blocked (lit, obstructed)

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१ 'नियतं'

६ अश्वत्थामा—(सावेगम्) किं तातो नामास्तमुपगतः ।

सूत—अथ किम् ।

अश्वत्थामा—हा तात । (मोहमुपगतः)

९ सूत—कुमार, समाश्वसिहि समाश्वसिहि ।

अश्वत्थामा—(लब्धसंज्ञः । सास्रम्) हा तात, हा सुतवत्सल, हा लोकत्रयैकधनुर्धर, हा जामदग्न्यास्त्रसर्वस्वप्रतिग्रहप्रणयिन्, क्वासि । प्रयच्छ मे प्रतिवचनम् ।

१२ सूत—कुमार, अलमत्यन्तशोकावेगेन । वीरपुरुषोचितां विपत्तिमुपगते पितरि त्वमपि तदनुरूपेणैव वीर्येण शोकसागरमुत्तीर्य सुखी भव ।

१५ अश्वत्थामा—(अश्रूणि विमुच्य) आर्य, कथय कथय कथं तादृग्भुजवीर्यसागरस्तातोऽपि नामास्तमुपगतः ।

किं भीमाद् गुरुदक्षिणां गुरुगदां भीमप्रियः प्राप्तवान्

Asvatthaman—(*With agitation*) Has my father, tell me (*nāma*), met his end ?

Charioteer—What then ?

Asvatthaman—Alas, father ! (*Faints away*)

Charioteer—Young master take courage

Asvatthāman—(*With consciousness regained With tears*) Alas, father, alas, [so] affectionate towards his son, alas, the one bow-wielder in the three worlds [properly so called] alas, [you] who had an eager longing for accepting the all in-all of Jamadagnya namely, his missiles where are you ? Give me a reply

Charioteer—Young [my-master] away with the extreme vehemence of sorrow Your father having met death (*vipatti*), worthy of a warrior, you also be happy, having crossed the ocean of sorrow just with the heroism worthy of him

Asvatthaman—(*Having shed tears*) Worthy Sir, tell [me] tell [me] how even my father, the ocean of that kind of bravery of arms, possibly (*nāma*) met his death ?

Did he, to whom Bhima was dear [so much] obtain from Bhima [a blow with] his heavy (*guru*) mace, as a gift to the preceptor (*guru*) ? 9 a

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१ 'शिष्यात्'

सूत—शान्तं पापं, शान्तं पापम्।

अश्वत्थामा—

अन्तेवासिदयालुरुज्झितनयेनासादितो जिष्णुना।

सूतः—कथमेवं भविष्यति।

अश्वत्थामा—

गोविन्देन सुदर्शनस्य [१] निशितं धारापथं प्रापितः

सूतः—एतदपि नास्ति।

अश्वत्थामा—

शङ्के नापदमन्यतः खलु गुरोरेभ्यश्चतुर्थादहम्॥ ९॥

सूतः—कुमार,

पतेऽपि तस्य कुपितस्य महास्त्रपाणेः
किं धूर्जटेरिव तुलामुपयान्ति संख्ये।

Charioteer—May sin be allayed, sin allayed!

Asvatthaman—

Was he [then], who was so compassionate to his pupils (*antevāsi*—lit one who stays near) overpowered, (*āsādita*) by Jisnu [that is Arjuna], who [probably had then] abandoned [all] moral precepts? 9b

Charioteer—How would [it] happen thus?

Asvatthaman—

Was he brought within the sharp range of the edge of his Sudarśana by Govinda? 9c

Charioteer—This also is not [what has happened]

Asvatthaman—

Indeed I fear not death of my father from [i. e. at the hands of] a fourth person different from these.

Charioteer—Prince,

Can even these bear comparison in battle with him, with a great weapon in his hand and [himself] enraged, as with Dhūrjati? But when, with his heart blocked (lit, obstructed)

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१ 'नियतं'

शोकोपरुद्धहृदयेन यदा तु शस्त्रं
त्यक्तं तदास्य विहितं रिपुणातिघोरम् ॥ १० ॥

अश्वत्थामा—किं पुनः कारणं शोकस्यास्त्रपरित्यागस्य वा ।

सूत—ननु कुमार एव कारणम् ।

अश्वत्थामा—कथमहमेव नाम ।

सूत—श्रूयताम् । (अश्रूणि विमुच्य)

अश्वत्थामा हत इति पृथासूनुना स्पष्टमुक्त्वा
स्वैरं शेषे[1] गज इति किल व्याहृतं सत्यवाचा ।
तच्छ्रुत्वासौ दयिततनयः प्रत्ययात् तस्य राज्ञः
शस्त्राण्याजौ नयनसलिलं चापि तुल्यं मुमोच ॥ ११ ॥

अश्वत्थामा—हा तात, हा सुतवत्सल, हा वृथामदर्थपरित्यक्तजीवित, हा शौर्यराशे, हा शिष्यप्रिय, हा युधिष्ठिरपक्षपातिन् । (रोदिति ।)

with sorrow, he laid down his weapon then was the extremely atrocious deed perpetrated on him by the enemy 10

Asvatthaman—But what was the cause of [his] sorrow and of the abandonment of weapon ?

Charioteer—Why the young Master himself [was] the cause !

Asvatthaman—How possibly could I myself [have been the cause] ?

Charioteer—Listen (*Having shed tears*)

Having said distinctly 'Aśvatthāma is killed ' by the son of Prtha [*that is*, Yudhisthira] the [well known] truth-speaker was uttered as I learn (*kila*) in an indistinct tone (*svairam*) in the remaining part [of his sentence] *sese*) [the word] 'the elephant ' Having-heard that, he [namely Drona] to whom his son was [so] dear relying on [the testimony of] that King dropped down his weapons and his tears alike (*tulyam*) in the [midst of the] battle 11

Asvatthāman—Alas father alas [you] who were [so] affectionate towards your son alas [you] who in vain parted with your life for me, alas O heap of heroism alas [you] to whom your pupils were [so] dear alas [you] who had a partiality towards Yudhisthira. (*Weeps*)

१ 'शेते'

३ सूत —कुमार, अलमत्यन्तपरिदेवनकार्पण्येन ।

अश्वत्थामा—

श्रुत्वा वधं मम मृषा सुतवत्सलेन
तात त्वया सह शरैरसवो विमुक्ता ।
जीवाम्यहं पुनरहो भजता विनापि
क्रूरेऽपि तन्मयि मुधा तव पक्षपात ॥ १२ ॥ (मोहमुपगत ।)

सूत —समाश्वसितु समाश्वसितु कुमार ।

(तत प्रविशति कृप ।)

कृप —(सोद्वेग निःश्वस्य)

धिक्सानुज कुरुपतिं धिगजातशत्रु
धिग्भूपतीन् विफलशस्त्रभृतो धिगस्मान् ।

Charioteer—Young Master enough of the undignified conduct *(karpanyam)* in the form of [indulging in] excessive lamentation *(paridevana)*

Asvatthāman—Having heard the [news of] my death, in a manner which was false, by you father, who were [so] affectionate towards your son was abandoned your life along with your arrows I however, oh [alas] am alive even without you ! Your partiality towards me then though [so] cruel was in vain 12

(Faints away)

Charioteer—Let the Prince take courage take courage

(Then enters Krpa)

Krpa—*(Sighing with grief)*

Fie upon the Lord of the Kauravas along with his brother, fie upon Ajataśatru fie upon the lords of earth that hold their arms in vain, fie upon [all] by whom indeed was witnessed as

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१ 'वियुक्त '

केशग्रह खलु तदा द्रुपदात्मजाया
द्रोणस्य चाद्य लिखितैरिव वीक्षितो यैः ॥ १३ ॥

तत् कथ नु खलु वत्समद्य द्रक्ष्याम्यश्वत्थामानम् । अथ वा हिमवत्सारगुरुचेतसि ज्ञातलोकस्थितौ तस्मिन्न खलु शोकावेगमहमाशङ्के । किं तु पितु परिभवमस-
२ दृशमुपश्रुत्य न जाने किं व्यवस्यतीति । अथ वा

एकस्य तावत् पाकोऽयं दारुणो भुवि वर्तते ।
केशग्रहे द्वितीयेऽस्मिन्नून नि शेषिता प्रजा ॥ १४ ॥

(विलोक्य) तदय वत्सस्तिष्ठति । यावदुपसर्पामि (उपसृत्य । ससंभ्रमम्) वत्स, समाश्वसिहि समाश्वसिहि ।

३ अश्वत्थामा—(सज्ञा लब्ध्वा । सास्रम्) हा तात, हा सकलभुवनैकगुरो, (आकाशे) युधिष्ठिर, युधिष्ठिर,

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though by these who were drawn [in a picture *likhitah*] the seizure of the hair of the daughter of Drupada at that time and of Drona to-day 13

How then can I possibly [bear to] see dear (*vatsah*) Asvatthaman to-day ? Or rather I do not indeed expect vehemence of grief in him whose heart is large and one possessed of the strength of the Himalaya mountain and who understands the [usual] state [of affairs] in the world But I do not know what he will resolve [to do] on hearing the undeserved insult to his father

Or rather,

Here there is [already] (*tavat*) [to be seen] on earth, the dreadful result of one [seizure of hair] [And now] at this second seizure of hair certainly the subjects will have none left alive [from among them] 14

(*Having seen*) Here then is my dear boy I shall just approach [him] (*Having approached With flurry*) Dear boy, take courage take courage

Asvatthaman—(*Having recovered consciousness With tears*) Alas, father, alas the sole preceptor of the whole world ! (*In the air*) Yudhisthira [O you] Yudhisthira

आ जन्मनो न वितथं भवता किलोक्तं
न द्वेक्षि यज्जनमतस्त्वमजातशत्रुः।
ताते गुरौ द्विजवरे मम भाग्यदोषात्
सर्वं तदेकपद एव कथं निरस्तम् ॥ १५ ॥

सूतः—कुमार, एष ते मातुल पार्श्वे शारद्वतस्तिष्ठति।

अश्वत्थामा—(पार्श्वे विलोक्य। सबाष्पम्) मातुल, मातुल,

गतो येनाद्य त्वं सह रणभुवं सैन्यपतिना
य एकः शूराणां गुरुसमरकण्डूनिकषणः।
परीहासाश्चित्राः सततमभवन् येन भवतः
स्वसुः श्लाघ्यो भर्ता क नु खलु स ते मातुल गतः ॥ १६ ॥

कृप —वत्स, परिगतपरिगन्तव्य एव भवान्। तदलमत्यन्तशोकावेगेन।

From your [very] birth, they say (*kila*), a lie was never told by you. Since you hate no person therefore you are called Ajātaśatru [that is, one having no enemy] How was all that, in a single step, through the defect in *my* fortune, thrown away (*nirasta*) [to the winds by you] in regard to my father, who was [your] preceptor and was an excellent Brahmaṇa? 15

Charioteer—Young Master! here your maternal uncle, Śaradvata, is standing at your side

Asvatthāman—*(Having looked at his side With tears)* Maternal uncle, maternal uncle,

Where indeed, tell me (*nu*), maternal uncle, has that praiseworthy husband of your sister gone?—[the husband] with whom, as the General of the armies, you went to the battlefield to day, who was the one means of removing (*nikaṣaṇah*) the tremendous itch (*kaṇḍu*) of the brave for fight and with whom you always used to have many kinds of jokes 16

Kṛpa—You certainly (*eva*) understand what should be understood [on such occasions] Therefore away with the extreme vehemence of sorrow

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* 'परिगतः। परिगन्तव्य' एव भवान्।'

अश्वत्थामा—मातुल, परित्यक्तमेव मया परिदेवितम्। एषोऽहं सुतवत्सलं
३ तातमेवानुगच्छामि ।

कृपः—वत्स, अनुपपन्नमीदृशं व्यवसितं भवद्विधानाम् ।

सूतः—कुमार, अलमतिसाहसेन ।

६ अश्वत्थामा—आर्य शारद्वत,

मद्वियोगभयात् तातः परलोकमितो गतः ।
करोम्यविरहं तस्य वत्सलस्य सदा पितुः ॥ १७ ॥

कृपः—वत्स यावदयं संसारस्तावत् प्रसिद्धैवेयं लोकयात्रा यत पुत्रैः पितरो लोकद्वयेऽप्यनुवर्तनीया इति । पश्य ।

निवापाञ्जलिदानेन केतनैः श्राद्धकर्मभिः ।
तस्योपकारे शक्तस्त्वं किं जीवन् किमुतान्यथा ॥ १८ ॥

Asvatthāman—Maternal uncle, lamentation has already (eva) been given up by me. Here I follow my father himself who was [so] affectionate towards his son.

Krpa—Dear boy, unproper is such a course of conduct for persons of your type.

Charioteer—Young master, have done with [such] extreme rashness.

Asvatthāman—Worthy Sāradvata,

Through fear of separation from me, my father went to the other world from here. I shall [therefore] accomplish for that loving father immunity from separation for ever [by following him in death]. 17

Krpa—Dear boy, as this mundane existence is there [as it is], so long this custom *(yātrā)* of society will indeed be well-known, [namely], that fathers are to be served by sons even in both the worlds. See.

Would it be while being alive or otherwise [that is, by putting an end to your life as you intend] that you would be able to be of service *(upakāra)* to him by offering a cavityful [of water] as libation, by [other] religious rites *(ketanam)* and by Srāddha-rites ? 18

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१ करोमि विरहं तस्य वत्सलस्य ०

सूतः—आयुष्मन्, यथैव मातुलस्ते शारद्वतः कथयति तत् तथा ।

१ अश्वत्थामा—आर्य, सत्यमेवेदम् । किन्तु तिदुर्वहत्वाच्छोकभारस्य न शक्नोमि तातविरहितः क्षणमपि प्राणान् धारयितुम् । तद् गच्छामि तमेवोद्देशं यत्र तथाविधमपि पितरं द्रक्ष्यामि । (उत्तिष्ठन् खड्गमालोक्य विचिन्त्य च) कृतमद्यापि शस्त्रग्रहणविडम्बनया । भगवन् शस्त्र,

गृहीतं येनासीः परिभवभयान्नोचितमपि
प्रभावाद्यस्याभून्न खलु तव कश्चिन्न विषयः ।
परित्यक्तं तेन त्वमसि सुतशोकान्न तु भयाद्
विमोक्ष्ये शस्त्र त्वामहमपि यतः स्वस्ति भवते ॥ १९ ॥

(परित्यक्तुमिच्छति)

(नेपथ्ये) भो भो राजानः, कथमिह भवन्तः सर्वे गुरोर्भारद्वाजस्य परिभवममुना नृशंसेन प्रयुक्तमुपेक्षन्ते ।

Charioteer—Long-lived one, exactly as your maternal uncle Śāradvata says, so it is.

Aśvatthāman—Worthy Sir, this is indeed true. But the burden of grief being exceedingly difficult to bear, I am unable to sustain life even for a moment, [when] separated from my father. Therefore I shall go to that very region where I shall see my father, though in that kind of condition, [namely, that of death] (*Having observed his sword in rising and having thought*) Enough of the mockery of continuing to hold a weapon even now. [O] divine weapon,

By him, by whom you were taken up through fear of [receiving] insults [at the hands of others], though you were not fit [to be taken up by him], and on account of whose prowess there was indeed none who could not be your object, have you been abandoned through grief for his son, but not through fear. Since [O] weapon, I shall also cast you off, [therefore] may there be welfare attending you! 19

(*Desires to cast off*)

(**Behind the curtain**) O you kings, how is it that you all are indifferent to the insult offered by this murderous man (*nṛśaṃsa*) to the preceptor, the son of Bhāradvāja?

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१ अतःपरं ('सालमञ्जलिं बद्ध्वा') इति क्वचित्पाठः २ 'उत्सृजति'

अश्वत्थामा—किं तातस्य दुरात्मना परिमृष्टमभूच्छिर. ।

सूत —(सभयम्) कुमार, आसीदय तस्य तेजोराशेर्देवस्य नवः परिभवावतारः।[1]

अश्वत्थामा—हा तात, हा पुत्रप्रिय, मम मन्दभागधेयस्य कृते शस्त्रपरित्यागात् तथाविधेन क्षुद्रेणात्मा परिभावित । अथ वा

परित्यक्ते देहे रणशिरसि शोकान्धमनसा
शिर. श्वा काको वा द्रुपदतनयो वा परिमृशेत् ।
स्फुरद्दिव्यास्त्रौघद्रविणमदमत्तस्य च रिपो-
र्ममैवाय पादः शिरसि निहितस्तस्य न कर. ॥ २२ ॥

आ दुरात्मन् पाञ्चालापसद,

तातं शस्त्रग्रहणविमुख निश्चयेनोपलभ्य
त्यक्त्वा शङ्कां खलु विदधत पाणिमस्योत्तमाङ्गे ।

Asvatthaman—Was the head of my father rudely touched by [that] evil-souled [man] ?

Charioteer—(*In fear*) Young Master, there was thus unexpected (*nava*) descent of insult for the first time [in the case] of that divine personage who was a heap of lustre

Asvatthaman—Alas, my father, alas, [you] to whom your son was [so] dear, by you who allowed your soul to be insulted by a mean fellow of that kind, by renouncing your weapon for my sake, unfortunate that I am Or rather,

On the body having been abandoned at the fore-front of the battle [by my father], with mind blinded by grief, a dog or a crow, or a son of Drupada [for that matter] might touch [his] head But here (*ayam*) my foot itself (*eva*) and not my hand, is planted (*nihitah*) on the head of that enemy who is intoxicated (*matta*) on account of the infatuation (*mada*) of the riches (*dravina*) in the form of [an unending] stream of divine (*divya*) missiles that are dazzling [brightly, *sphurat*] 22

Ah ! evil souled wretch of a Pancala,

Did Asvatthaman holding a bow in his hand and [who thus is] the wind at the time of the universal destruction in blowing off (*utksepa*) the cotton (*tūla*) in the form of the army of Pandus

[1] 'असत्याता०'

३ **अश्वत्थामा**—(आकर्ण्य । शनै शनै शस्त्र स्पृशन्) किं गुरोर्भारद्वाजस्य परिभव । (पुनर्नेपथ्ये)

आचार्यस्य त्रिभुवनगुरोर्न्यस्तशस्त्रस्य शोकाद्
द्रोणस्याजौ नयनसलिलक्षालितार्द्राननस्य ।
मौलौ पाणिं पलितधवले न्यस्य कृत्वा नृशसं
धृष्टद्युम्न· स्वशिबिरमयं याति सर्वै सहध्वम् ॥ २० ॥

अश्वत्थामा—(सक्रोध सकम्पं च कृपसूतौ दृष्ट्वा) किं नामेदम् ।

प्रत्यक्षमात्तधनुषा मनुजेश्वराणां
प्रायोपवेशसदृशं व्रतमास्थितस्य ।
तातस्य मे पलितमौलिनिरस्तकाशे
व्यापारितं शिरसि शस्त्रमशस्त्रपाणे· ॥ २१ ॥

कृप—वत्स, एव किल जनः कथयति ।

' **Asvatthaman**—(*Having listened Grasping the weapon slowly and slowly*) What, an insult to the preceptor, the son of Bharadvaja !

(Again behind the curtain)

Having laid his hand on the head hoary due to silvery hair of the preceptor Drona, the teacher of the three worlds who through grief had cast aside his weapon in the battle, and whose face was washed and [therefore] wet with tears from his eyes, and having perpetrated a murderous act Dhrstadyumna here proceeds to his own camp [Can you] all put up with [this] ? 20

Asvatthaman—(*Having looked at Krpa and the Charioteer with rage and tremor*) What possibly does this mean ?

Was [it really that] a weapon [was] caused to operate *before the* [very] *eyes of kings that had taken up their bows* on the head of my father which had surpassed the Kasa flowers [in whiteness] with its crown (*mauli*) characterised by the grey of age (*palitam*)—[head of my father] who was observing a vow similar to *prayopavesa* [that is sitting without food with a view to court death] and who had no weapon in his hand ? 21

Krpa—Dear boy, thus as I learn, (*kila*), people say

अश्वत्थामा—किं तातस्य दुरात्मना परिमृष्टमभूच्छिरः ।

सूतः—(सभयम्) कुमार, आसीदयं तस्य तेजोराशेर्देवस्य नवः परिभवावतारः ।

अश्वत्थामा—हा तात, हा पुत्रप्रिय, मम मन्दभागधेयस्य कृते शस्त्रपरित्यागात् तथाविधेन क्षुद्रेणात्मा परिभावितः । अथ वा

परित्यक्ते देहे रणशिरसि शोकान्धमनसा
शिरः श्वा काको वा द्रुपदतनयो वा परिमृशेत् ।
स्फुरद्दिव्यास्त्रौघद्रविणमदमत्तस्य च रिपो-
र्ममैवायं पादः शिरसि निहितस्तस्य न करः ॥ २२ ॥

आः दुरात्मन् पाञ्चालापसद,

तातं शस्त्रग्रहणविमुखं निश्चयेनोपलभ्य
त्यक्त्वा शङ्कां खलु विदधतः पाणिमस्योत्तमाङ्गे ।

Asvatthaman—Was the head of my father rudely touched by [that] evil-souled [man]?

Charioteer—(*In fear*) Young Master, there was this unexpected (*nava*) descent of insult for the first time [in the case] of that divine personage, who was a heap of lustre.

Asvatthaman—Alas, my father, alas, [you] to whom your son was [so] dear, by you who allowed your soul to be insulted by a mean fellow of that kind, by renouncing your weapon for my sake, unfortunate that I am. Or rather,

On the body having been abandoned at the fore-front of the battle [by my father], with mind blinded by grief, a dog, or a crow, or a son of Drupada [for that matter] might touch [his] head. But here (*ayam*) my foot itself (*eva*), and not my hand, is planted (*ni-hitah*) on the head of that enemy who is intoxicated (*matta*) on account of the infatuation (*mada*) of the riches (*dravina*) in the form of [an unending] stream of divine (*divya*) missiles that are dazzling [brightly, *sphurat*]. 22

Ah! evil souled wretch of a Pāñcāla,

Did Asvatthāman, holding a bow in his hand and [who thus is] the wind at the time of the universal destruction in blowing off (*utksepa*) the cotton (*tūla*) in the form of the army of Pāndus

१ 'असंख्याता॰'

अश्वत्थामा करधृतधनुः पाण्डुपाञ्चालसेना-
तूलोत्क्षेपप्रलयपवनः किं न यातः स्मृतिं ते ॥ २३ ॥

युधिष्ठिर, युधिष्ठिर, अजातशत्रो, अमिथ्यावादिन्, धर्मपुत्र, सानुजस्य ते किमनेनापकृतम्। अथ वा किमनेनालीकधर्मनिर्भरचेतसा। अर्जुन, सात्यके, बाहु-
३ शालिन् वृकोदर, माधव, युक्तं नाम भवतां सुरासुरमनुजलोकैकधनुर्धरस्य द्विजन्मनः परिणतवयसः सर्वाचार्यस्य विशेषतो मम पितुरमुना द्रुपदकुलकलङ्केन मनुजपशुना स्पृश्यमानमुत्तमाङ्गमुपेक्षितुम्। अथ वा सर्व एवैते पातकिनः। किमेतैः।

कृतमनुमतं दृष्टं वा यैरिदं गुरुपातकं
मनुजपशुभिर्निर्मर्यादैर्भवद्भिरुदायुधैः ।

नरकरिपुणा सार्धं तेषां सभीमकिरीटिना-
मयमहमसृङ्मेदोमांसैः करोमि दिशां बलिम् ॥ २४ ॥

कृपः—वत्स, किं न संभाव्यते भारद्वाजतुल्ये बाहुशालिनि दिव्यास्त्रग्रामकोविदे भवति ।

३ अश्वत्थामा—भो भोः पाण्डवमत्स्यसोमकमागधेयाः क्षत्रियापसदाः,

पितुर्मूर्ध्नि स्पृष्टे ज्वलदनलभास्वत्परशुना
कृतं यद् रामेण श्रुतिमुपगतं तन्न भवताम् ।
किमद्याश्वत्थामा तदरिरुधिरासारविघसं
न कर्म क्रोधान्धः प्रभवति विधातुं रणमुखे ॥ २५ ॥

सूत, गच्छ त्वं सर्वोपकरणैः सांग्रामिकैः सर्वायुधैरुपेतं महाहवलक्षणं नामास्मत्स्यन्दनमुपनय ।

३ सूतः—यदाज्ञापयति कुमारः । (निष्क्रान्तः)

कृपः—वत्स, अवश्यप्रतिकर्तव्येऽस्मिन् दारुणे निकाराग्नौ सर्वेषामस्माकं

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perpetrated, allowed, or witnessed this great sin, with weapons ready [in your hands]! 24

Krpa—Dear boy, what is not possible in you, who shine with your [powerful] arms, who are equal to Bhāradvāja [in prowess] and who are well-versed in a number of divine missiles?

Asvatthāman—O you wretches of Ksatriyas, Pāṇḍavas, Matsyas, Somakas and Māgadheyas,

Has not that which [Paraśu-] Rāma did with his axe dazzling like blazing fire, when the head of his father was touched, reached [the range (path) of] your ear? Is Aśvatthāman, blinded with rage, not able to accomplish to-day, in the forefront of the battle, a [similar] feat in which a shower of the blood of his enemies would serve as food (vighasa) [to demons, etc]? 25

Charioteer, go you. Bring our chariot, called Mahāhavalakṣaṇa, equipped with all implements [and] all weapons of use in battle (*sāmgrāmika*).

Charioteer—As the young master commands (*Goes out*)

Krpa—Dear boy, in the case of this dreadful fire of insult, which necessarily deserves to be avenged (lit counteracted) who

कोऽन्यस्त्वामन्तरेण शक्तः प्रतिकर्तुम्। किं तु-

६ अश्वत्थामा—किमत परम्।

कृप—सेनापत्येऽभिषिच्य भवन्तमिच्छामि समरभुवमवतारयितुम्।

अश्वत्थामा—मातुल, परतन्त्रमिदमकिंचित्करं च।

कृप—वत्स, न खलु परतन्त्रं नाकिंचित्करं च। पश्य।

भवेदभीष्ममद्रोणं धार्तराष्ट्रबलं कथम्।
यदि तत्तुल्यकक्षोऽत्र भवान् धुरि न युज्यते॥ २६॥

कृतपरिकरस्य भवादृशस्य त्रैलोक्यमपि न क्षमं परिपन्थीभवितुं किं पुनर्युधिष्ठिरबलम्। तदेवं मन्ये परिकल्पिताभिषेकोपकरणः कौरवराजो न चिरात् त्वामे

२ वाभ्यपेक्षमाणस्तिष्ठतीति।

अश्वत्थामा—यद्येवं त्वरते मे परिभवानलदह्यमानमिदं चेतस्तत्प्रतीकार

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else from amongst us all except yourself, is able to counteract [it successfully]? But—

Asvatthaman—What [do you want to say] after this?

Krpa—*I desire to make you descend on the field of battle* after having installed you in the [supreme] command of the army

Asvatthaman—Maternal uncle, this depends upon another and is moreover (*ca*) of no importance

Krpa—Dear boy, [it is] not indeed dependent on another nor is it unimportant either See

How will the army of the son of Dhrtarastra fare having neither Bhisma nor Drona in it, if you who move in an orbit (*kaksa*) similar to theirs are not appointed at the helm (*dhuri*)? 26

Even the three worlds would not be able to stand in the way of a person like you when he would have girded up his loins; what then (*punah*) the army of Yudhisthira? Therefore thus I think that the lord of the Kauravas, having made ready the (means or) implements (*upakarana*) of installation, will be waiting in expectation of just your arrival in not a very long time

Asvatthaman—If so, this my heart, which is being burnt in the fire of insult, is impatient to plunge in the water in the form of its retaliation (lit counteraction) Therefore having gone

जलावगाहनाय। तदहं गत्वा तातवधविषण्णमानसं कुरुपतिं सैनापत्यस्वयं-
६ ग्रहणप्रणयसमाश्वासनया मन्दसंतापं करोमि।

कृपः—वत्स, एवमिदम्। अतस्तमेवोद्देशं गच्छावः। (परिक्रामतः।

(ततः प्रविशतः कर्णदुर्योधनौ)

दुर्योधनः—अङ्गराज,

तेजस्वी रिपुहतबन्धुदुःखपारं
बाहुभ्यां व्रजति धृतायुधप्लवाभ्याम्।
आचार्यः सुतनिधनं निशम्य संख्ये
किं शस्त्रग्रहसमये विशस्त्र आसीत्॥ २७॥

अथवा सूक्तमिदमभियुक्तैः प्रकृतिर्दुस्त्यजेति। यतः शोकान्धमनसा तेन विमुच्य क्षत्रधर्मकार्कश्यं द्विजातिधर्मसुलभो मार्दवपरिग्रहः कृतः।

I shall allay the torment of the lord of the Kurus, with his mind pained at the death of my father, by offering him the consolation of my solicitude (*praṇayaḥ*) to accept voluntarily the office of the Commander-in-chief of [his] army.

Krpa—Dear boy, thus [should] this [be]. Therfore let us go to that very region.

(They both walk about)

(Then enter Karṇa and Duryodhana)

Duryodhana—King of the Aṁgas,

One possessed of spirit goes to the shore (*pāra*) [of the ocean of] the grief for a relative killed by the enemies, with [the help of] his arms that hold the oars (*plavaḥ*) of weapons. Why did the Preceptor, having heard the death of his son in the battle, renounce his weapon [just] at the time of the seizure of a weapon?. 27.

Or rather, well has it been said by the learned (lit those who have applied themselves very much) that one's nature is difficult of being renounced. Since, by him with his mind blinded by grief, having given up the sternness belonging to the character of a warrior was adopted the mildness [quite] natural to the Brāhmaṇa character.

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१ 'दैन्य'

कर्णः—राजन्, न खल्विदमेवम्।

दुर्योधनः—कथं तर्हि।

कर्णः—एवं किलास्याभिप्रायो यथाश्वत्थामा मया पृथिवीराज्येऽभिषेक्तव्य इति। तस्याभावाद् वृद्धस्य मे ब्राह्मणस्य वृथा शस्त्रग्रहणमिति तथा कृतवान्।

दुर्योधनः—(सशिरःकम्पम्) एवमिदम्।

कर्णः—एतदर्थं च कौरवपाण्डवपक्षपातप्रवृत्तमहासंग्रामस्य राजकस्य परस्परक्षयमपेक्षमाणेन तेन प्रधानपुरुषवधे उपेक्षा कृता।

दुर्योधनः—उपपन्नमिदम्।

कर्णः—अन्यच्च राजन्, द्रुपदेनाप्यस्य बाल्यात् प्रभृत्यभिप्रायवेदिना न स्वराष्ट्रे वासो दत्तः।

दुर्योधनः—साधु अङ्गराज, साधु। निपुणमभिहितम्।

कर्णः—न चायं ममैकस्याभिप्रायः। अन्येऽभियुक्ता अपि नैवेदमन्यथा मन्यन्ते।

Karna—Your Majesty, not indeed is this so!

Duryodhana—How then [can this action be accounted for]?

Karna—Thus, I hear, was his intention namely 'I should crown Aśvatthāman King of the [whole] earth' Thinking 'owing to the absence of this it is useless for me, an old Brāhmaṇa, to hold arms [any longer]', he did so

Duryodhana—(*With a nod of his head*) Thus this [was]!

Karna—And with this purpose was indifference shown by him to the slaughter of the principal men [on our side], expecting the mutual destruction of the [entire] body of princes who had commenced a great war due to [some] siding with the Kauravas and [some others] with the Pāṇḍavas

Duryodhana—This is reasonable

Karna—And another thing, Your Majesty, even by Drupada aware of his intention since [their] childhood residence in his kingdom was not granted to him

Duryodhana—Good, King of the Aṅgas, good. Cleverly has this been said [by you]

Karna—And this is not the opinion of me alone Others who have applied themselves closely [to this matter] also do not think this to be otherwise at all

दुर्योधनः—एवमेतत् । कः संदेहः ।

दत्वाभयं सोऽतिरथो वध्यमानं किरीटिना ।
सिन्धुराजमुपेक्षेत नैवं चेत् कथमन्यथा ॥ २८॥

कृपः—(विलोक्य) वत्स, एष दुर्योधनः सूतपुत्रेण सहास्यां न्यग्रोधच्छायायामुपविष्टस्तिष्ठति । तदुपसर्पावः ।

(तथा कृत्वा) उभौ—विजयतां कौरवेश्वरः ।

दुर्योधनः—(दृष्ट्वा) अये कथं कृपोऽश्वत्थामा च (आसनादवतीर्य । कृपं प्रति) गुरो, अभिवादये । (अश्वत्थामानमुद्दिश्य) आचार्यपुत्र,

एह्यस्मदर्थहततात परिष्वजस्व
क्लान्तैरिदं मम निरन्तरमङ्गमङ्गैः ।
स्पर्शस्त्वयैष भुजयोः सदृशः पितुस्ते
शोके[1]ऽपि नो विकृतिमेति तनूरुहेषु ॥ २९ ॥

(आलिङ्ग्य पार्श्वे उपवेशयति)

Duryodhana—Thus [was] this ! What doubt [is there] ?

Were it not so, how could otherwise that unequalled chariot-warrior have remained indifferent, after having promised him freedom from fear, to the king of the Sindhus while he was being killed by Kiritin ? 28

Kṛpa—(*Having observed*) Dear boy, here is Duryodhana sitting in this shade of the banian tree in the company of the son of the charioteer [that is, Karṇa]. Let us then move near [them].

(*Having done so*) **Both**—May the Lord of the Kauravas be victorious

Duryodhana—(*Having seen*) Oh, how, Kṛpa and Aśvatthāman (*Having got down form his seat. To Kṛpa*) Worthy Sir, I salute you. (*Referring to Aśvatthāman*) Son of the Preceptor,

Come, [you] whose father was killed for our sake, embrace closely this body of mine with [your] languid limbs. This touch of your arms, [so] like that of your father's, undergoes a change in our hair, even in the midst of our grief. 29

(*Having embraced him, makes him sit by his side*)

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१ 'शोकेऽपि यो महति निर्वृतिमादधाति' इति केषुचित् पुस्तकेषु पाठः ।

(अश्वत्थामा बाष्पमुत्सृजति)

१ कर्ण.—द्रौणायने, अलमत्यर्थमात्मान शोकानले प्रक्षेप्तुम् ।

दुर्योधन —आचार्यपुत्र, को विशेष आवयोरस्मिन् व्यसनमहार्णवे । पश्य

तातस्तव प्रणयवान् स पितु सखा मे
शस्त्रे यथा तव गुर स तथा ममापि ।
किं तस्य देहनिधने कथयामि तु त्वं
जानीहि तद् गुरुशुचा मनसा त्वमेव ॥ ३० ॥

कृप —वत्स, यथाह कुरुपतिस्तथैवैतत् ।

अश्वत्थामा—राजन्, एव पक्षपातिनि त्वयि युक्तमेव शोकभार लघूकर्तुम् । किं तु

मयि जीवति यत् तातः केशग्रहमवाप्तवान् ।
कथमन्ये करिष्यन्ति पुत्रेभ्य पुत्रिण स्पृहाम् ॥[१] ३१ ॥

(Asvatthāman sheds tears)

Karna—Son of Drona, have done with throwing yourself too much in the fire of grief

Duryodhana—Son of the Preceptor, what is the difference between us two in respect of this great ocean of calamity ? See

To you he was father, to me he was father a dear friend, just as he was your preceptor in [the science of using] the arm so [was he] of me too How can I describe my grief at the destruction of his body ? Know it you yourself, with your mind having a heavy grief 30

Krpa—My boy, as the lord of the Kurus says, just so is this

Asvatthāman—Your Majesty, when you thus show partiality towards me it is but proper for me to lighten the burden of my sorrow But,

In so far as while [yet] I was alive, my father received [the indignity of] the seizure of his hair, how would other fathers entertain [any] hope from their sons ? 31

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१ 'पुत्रेभ्योऽपुत्रिण' इति पाठो दृश्यते क्वचित् ।

कर्ण —द्रौणायने, किमत्र क्रियते यदनेनैव सर्वपरिभवपरित्राणहेतुना-शस्त्र-मुत्सृजता तादृशीमवस्थामात्मा नीतः ।

३ अश्वत्थामा-अङ्गराज, किमाह भवान् किमत्र क्रियत इति । श्रूयता यत् क्रियते ।

यो यः शस्त्रं बिभर्ति स्वभुजगुरुमदः पाण्डवीनां चमूनां
यो यः पाञ्चालगोत्रे शिशुरधिकवया गर्भशय्या गतो वा ।
यो यस्तत्कर्मसाक्षी चरति मयि रणे यश्च यश्च प्रतीपः
क्रोधान्धस्तस्य तस्य स्वयमपि जगतामन्तकस्यान्तकोऽहम् ॥३२॥

अपि च । भो जामदग्न्यशिष्य कर्ण,

देशः सोऽयमरातिशोणितजलैर्यस्मिन् ह्रदाः पूरिताः
क्षत्रादेव तथाविधः परिभवस्तातस्य केशग्रहः ।

Karna—Son of Drona what can be done in this case when by just him elf, who was [really] the cause of the protection of all from insults was his body (*ātmā*) reduced to that condition by renouncing his weapon ?

Asvatthaman—King of the Amgas, what do you say—' What can be done in this case ' ' Let what can be done be listened to

Who oever (*yaḥ yaḥ*) wields a weapon being possessed of great pride of his arms from among the forces of the Pandavas, whosoever [is there] in the family (*gotra*), of the king of the Pancalas (*Pañcala*) [whether] a boy, or advanced in age or [even] one lying (*gataḥ*) in the bed in the form of the [mother's] womb whosoever was a witness (*sakṣī*) to that [heinous] act [the slaughter of my father stricken with grief and no longer wielding any weapon] and whosoever would act [being] against (*pratīpaḥ*) [me] while I shall move on the battle-field, of every one—[of this description]—of even the Destroyer of the Worlds [Himself]—shall I blinded by rage be the destroyer 32

Moreover, O Karna pupil of the son of Jamadagni,

This is that [same] region where pools were filled with the waters of the blood of his enemies [by Parasurama] the insult [coming] exactly from a member of the warrior caste is of the same kind [of the nature of] the seizure of the hair of the

१ 'भ्रातान् त्वयमद्य' ।

तान्येवाहितशस्त्रघस्मरगुरूण्यस्त्राणि भास्वन्ति मे
यद् रामेण कृतं तदेव कुरुते द्रौणायनिः क्रोधनः ॥ ३२ ॥

दुर्योधनः—आचार्यपुत्र, तस्य तथाविधस्यानन्यसाधारणस्य ते वीरभावस्य किमन्यत् सदृशम् ।

कृपः—राजन्, सुमहान् खलु द्रोणपुत्रेण वोढुमध्यवसितः समरभरः। तदहमेवं मन्ये भवता कृतपरिकरोऽयमुच्छेत्तुं लोकत्रयमपि समर्थः। किं पुनर्यौधिष्ठिरबलम्। अतोऽभिषिच्यतां सैनापत्ये ।

दुर्योधनः—सुष्टु, युज्यमानमभिहितं युष्माभिः । किं तु प्राक्प्रतिपन्नोऽयमर्थोऽङ्गराजस्य ।

कृपः—राजन्, असदृशपरिभवशोकसागरे निमज्जन्तमेनमङ्गराजस्यार्थे नैवोपेक्षितुं युक्तम्। अस्यापि तदेवारिकुलमनुशासनीयम्। अतः किमस्य पीडा न भविष्यति।

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father; the same shining missiles, mighty and voracious (*ghasmara*) of the enemies' weapons belong to me (*me*). The infuriated son of Droṇa will do just that which was done by Rāma. 32

Duryodhana—Son of the Preceptor, what else is appropriate to your heroism of that kind, which is *not* had in common with anybody else?

Kṛpa—Your Majesty, very great indeed is the burden of war that the son of Droṇa has determined to shoulder. Therefore I thus think that having his loins girded up [that is, invested with supreme command] by you, he would be able to destroy even the three worlds. What then (*lit. again*) the army of Yudhiṣṭhira? *Therefore let him be sprinkled [with holy water] in the position of the Commander of your armies.*

Duryodhana—Good, *a thing that well suits* [the occasion] has been said by you. But this thing has already been promised to *the king of the Aṅgas.*

Kṛpa—Your Majesty, it is not at all (*eva*) proper, for the sake of the king of the Aṅgas, to ignore this [Aśvatthāman], who is sinking in the ocean of grief caused by an unmerited insult [to his father]. *He too has to chastise the same family of enemies.* Hence, will it not cause him grief?

अश्वत्थामा—राजन्, किमद्यापि युक्तायुक्तविचारणया ।

> प्रयत्नपरिबोधितः स्तुतिभिरद्य शेषे निशा-
> मकेशवमपाण्डवं भुवनमद्य निःसोमकम् ।
> इयं परिसमाप्यते रणकथाद्य दोःशालिना-
> मपैतु नृपकाननातिगुरुरद्य भारो भुवः ॥ ३४ ॥

कर्णः—(विहस्य) वक्तुं सुकरमिदं दुष्करमध्यवसितुम् । बहवः कौरवबलेऽस्य कर्मणः शक्ताः ।

अश्वत्थामा—अङ्गराज, एवमिदम् । बहवः कौरवबलेऽत्र शक्ताः । किं तु दुःखोपहतः शोकावेगवशाद् ब्रवीमि न पुनर्वीरजनाधिक्षेपेण ।

कर्णः—मूढ, दुःखितस्याश्रुपातः कुपितस्य चायुधद्वितीयस्य संग्रामावतरणमुचितं नैवंविधाः प्रलापाः ।

Asvatthâman—Your Majesty, what use is it to deliberate upon what is proper and what improper even now?

To-day you will sleep during the night [so free from anxiety and soundly as to be] awakened with efforts by means of eulogies [sung by the bards]. Void of Keśava, void of the Pāṇdavas and with not a single Somaka in it, would the world become to-day. [All] this talk of war of those, who shine with their [stout] arms, will be finished to-day [by me]. Let the burden of the earth, excessively heavy owing to the forest of kings, be removed (lit. go away *apa-etu*) to-day. 34

Karna—(*Having laughed*) Very easy to say, [but] difficult to accomplish is this. Many in the Kaurava army are competent in regard to this act.

Asvatthâman—King of the Aṁgas, this is so. Many in the Kaurava army are capable of this. But overpowered by grief, I say [so] through the force of the vehemence of sorrow, but not by way of insulting [other] warriors.

Karna—Fool, for a man, who is grieved, shedding tears is proper, and for him who is enraged, the descent on the battle-field, with the weapon as his companion, [but] not ravings of this sort.

अश्वत्थामा —(सक्रोधम्) अरे रे रथकारकुलकलङ्क, अरे राधागर्भभारभूत, आयुधानभिज्ञ, तातमप्यधिक्षिपसि । अथ वा

स भीरुः शूरो वा प्रथितभुजसारस्त्रिभुवने
कृतं यत् तेनाजौ प्रतिदिनमियं वेत्ति वसुधा ।
परित्यक्तं शस्त्रं कथमिति स सत्यव्रतधरः
पृथासूनुः साक्षी त्वमसि रणभीरो क्व नु तदा ॥ ३८ ॥

कर्णः —(विहस्य) एव भीरुरहम् । त्वं पुनर्विक्रमैकरस स्वपितरमनुस्मृत्य न जाने किं करिष्यसीति । महान् मे संशयो जातः । अपि च रे मूढ,

यदि शस्त्रमुज्झितमशस्त्रपाणयो
न निवारयन्ति किमरीनुदायुधान् ।
यदनेन मौलिदलनेऽप्युदासितं
सुचिरं स्त्रियेव नृपचक्रसंनिधौ ॥ ३९ ॥

Asvatthāman—(*In anger*) O you blot on the family of the wheel-wright, O [you] who were [merely] a burden to the womb of Radha, [you] who are ignorant of [the use of] weapons, you [make bold to] vilify even my father ! Or rather,

Whether cowardly or brave he had the strength of his arms well known in the three world What was done by him, every day in the war, this [entire] earth knows As to how he renounced his weapon, that son of Pṛthā, the keeper of the vow of truth, is the witness Where, tell me (*nu*), O coward on the battle-field were you at that time ? 38

Karna—(*Having laughed*) Thus cowardly am I ! But I do not know what *you* having remembered your father, who had heroism as his sole essence would do ! A great doubt [about this] has arisen in me Moreover, O fool,

If the weapon had been cast off [by him], do not [men] holding no weapon in their hand , ward off enemies [who attack] with uplifted weapons—that by this [man] indifference was adopted for a long time, as by a woman in the presence of the [entire] circle of princes even when his head was being cut off ? 39

१ 'त्वं पुनर्विक्रमैकरस । तव पितरमनुस्मृत्य महान् मे संशयो जातः ।'

अश्वत्थामा—(सक्रोधम्) अरे रे राधागर्भभारभूत, सूतापसद, ममापि नामाश्वत्थाम्नो दुःखितस्याश्रुभिः प्रतिक्रियामुपदिशसि न शस्त्रेण। पश्य।

निर्वीर्यं गुरुशापभाषितवशात् किं मे तवेवायुधं
सम्प्रत्येव भयाद् विहाय समरं प्राप्तोऽस्मि किं त्वं यथा।
जातोऽहं स्तुतिवंशकीर्तनविदां किं सारथीनां कुले
क्षुद्रारातिकृताप्रियं प्रतिकरोम्यस्रेण नास्त्रेण यत्॥ ३५ ॥

कर्णः—(सक्रोधम्) अरे रे वाचाट, वृथाशस्त्रग्रहणदुर्विदग्ध, बटो,

निर्वीर्यं वा सवीर्यं वा मया नोत्सृष्टमायुधम्।
यथा पाञ्चालभीतेन पित्रा ते बाहुशालिना ॥ ३६ ॥

अपि च।

सूतो वा सूतपुत्रो वा यो वा को वा भवाम्यहम्।
दैवायत्तं कुले जन्म मदायत्तं तु पौरुषम् ॥ ३७ ॥

Asvatthaman—*(In anger)* O you, who became [merely] a burden to the womb of Rādha, vile charioteer, you advise retaliation with tears [and] not with the weapon, even to me, Aśvatthāman, when grieved ! See

Is my weapon void of valour, like yours, owing to the effect of the utterance of a curse by the preceptor ? Have I just now come away, having abandoned the battlefield, in fear, as you have done ? Am I born in the family of charioteers, who are adept in repeating the genealogies [of kings] with praise that I shall counteract a wrong done by an insignificant enemy with tears [and] not with a missile ? 35

Karna—(*In anger*) O you braggart, foolishly puffed up with the seizure of the arms in vain [O] chap,

Whether void of valour, or possessed of it by me has not been renounced my weapon, as it has been by your father, shining with his arms, [but] afraid of the Pāñcāla prince ! 36

Moreover,

Whether a charioteer, or a charioteer's son, or whoever [else] I am, [that is of not the least consequence] Birth in a [noble] family depends on fate manliness, however, depends on me 37

अश्वत्थामा.—(सक्रोधम्) अरे रे रथकारकुलकलङ्क, अरे राधागर्भभारभूत, आयुधानभिज्ञ, तातमप्यधिक्षिपसि । अथ वा

स भीरुः शूरो वा प्रथितभुजसारस्त्रिभुवने
कृतं यत् तेनाजौ प्रतिदिनमियं वेत्ति वसुधा ।
परित्यक्तं शस्त्रं कथमिति स सत्यव्रतधरः
पृथासूनुः साक्षी त्वमसि रणभीरो क्व नु तदा ॥ ३८ ॥

कर्णः—(विहस्य) एवं भीरुरहम् । [1]त्वं पुनर्विक्रमैकरसं स्वपितरमनुस्मृत्य न जाने किं करिष्यसीति । महान् मे संशयो जात. । अपि च रे मूढ,

यदि शस्त्रमुज्झितमशस्त्रपाणयो
न निवारयन्ति किमरीनुदायुधान् ।
यदनेन मौलिदलनेऽप्युदासितं
सुचिरं स्त्रियेव नृपचक्रसंनिधौ ॥ ३९ ॥

Asvatthāman—(*In anger*) O you blot on the family of the wheel-wright, O [you] who were [merely] a burden to the womb of Rādhā, [you] who are ignorant of [the use of] weapons, you [make bold to] vilify even my father ! Or rather,

Whether cowardly or brave, he had the strength of his arms well known in the three worlds What was done by him, every day in the war, this [entire] earth knows. As to how he renounced his weapon, that son of Pṛthā, the keeper of the vow of truth, is the witness. Where, tell me (*nu*), O coward on the battle-field, were you at that time ? 38

Karna—(*Having laughed*) Thus cowardly am I ! But I do not know what *you*, having remembered your father, who had heroism as his sole essence would do ! A great doubt [about this] has arisen in me. Moreover, O fool,

If the weapon had been cast off [by him], do not [men], holding no weapon in their hands, ward off enemies [who attack] with uplifted weapons—that by this [man] indifference was adopted for a long time, as by a woman, in the presence of the [entire] circle of princes even when his head was being cut off ? 39

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१ 'त्वं पुनर्विक्रमैकरसः । तत् पितरमनुस्मृत्य महान् मे संशयो जातः ।'

अश्वत्थामा—(सक्रोधं सकम्पं च) दुरात्मन्, राजवल्लभ, प्रगल्भ, सूतापसद, असम्बद्धप्रलापिन्,

कथमपि न निषिद्धो दुःखिना भीरुणा वा
द्रुपदतनयपाणिस्तेन पित्रा ममाद्य ।
तव भुजबलदर्पाध्मायमानस्य वामः
शिरसि चरण एष न्यस्यते वारयैनम् ॥ ४० ॥ (तथा कर्तुमुत्तिष्ठति)

कृपदुर्योधनौ—गुरुपुत्र मर्षय मर्षय । (निवारयतः ।)

(अश्वत्थामा चरणप्रहारं नाटयति ।)

कर्ण.—(सक्रोधमुत्थाय । खड्गमाकृष्य ।) अरे दुरात्मन्, ब्रह्मबन्धो, आत्मश्लाघ,

जात्या काममवध्योऽसि चरणं त्विदमुद्धृतम् ।
अनेन लूनं खड्गेन पतितं द्रक्ष्यसि क्षितौ ॥ ४१ ॥

अश्वत्थामा—अरे मूढ, जात्या काममवध्योऽहम् । इयं सा जातिः परित्यक्ता ।
(यज्ञोपवीतं छिनत्ति । पुनश्च सक्रोधम्)

Asvatthaman—(*With anger and with tremor*) Villain favou rite of the king, audacious, wretch of a charioteer, you habituated to indulge in talking incoherently,

By that father of mine was not to day warded off the hand of the son of Drupada somehow, whether as he was grieved, or as he was cowardly [But] here this left foot [of mine] is being planted on your head, [you] who are being inflated with the pride of the strength of you arms Ward thus off [if you can] 40

(*Gets up to do so*)

अद्य मिथ्याप्रतिज्ञोऽसौ किरीटी क्रियते मया ।
शस्त्रं गृहाण वा त्यक्त्वा मौलौ वा रचयाञ्जलिम् ॥ ४२ ॥

(उभावपि खड्गमाकृष्यान्योन्यं प्रहर्तुमुद्यतौ । कृपदुर्योधनौ निवारयतः)

दुर्योधनः—कर्ण, शस्त्रग्रहणेनालम् ।

कृपः—वत्स, शस्त्रग्रहणेनालम् ।

अश्वत्थामा—मातुल, मातुल, किं निवारयसि । अयमपि तातनिन्दाप्रगल्भः सूतापसदो धृष्टद्युम्नपक्षपात्येव ।

कर्णः—राजन्, न खल्वहं निवारयितव्यः ।

उपेक्षितानां मन्दानां धीरसत्त्वैरवज्ञया ।
अत्रासितानां क्रोधान्धैर्भवत्येषा विकत्थना ॥ ४३ ॥

अश्वत्थामा—राजन्, मुञ्च मुञ्चैनम् । आसादयतु मद्भुजान्तरनिष्पेषसुलभमसूनामवसादनम् । अन्यच्च राजन्, स्नेहेन वा कार्येण वा यत् त्वमेनं ताना-

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To-day I make Kiritin false to his solemn declaration! Take up your weapon, or having given it up fold your hands on your head. 42

(*Even both, drawing their swords, become ready to strike at each other. Krpa and Duryodhana prevent them*)

Duryodhana—Karna, have done with taking up the weapon.

Krpa—Dear boy, have done with taking up the weapon.

Asvatthāman—Maternal uncle, [O] maternel uncle, why do you ward [me] off? This wretch of a charioteer also is audacious [enough] to vilify my father, is indeed a partisan of Dhrstadyumna.

Karna—Your Majesty, indeed I should not be warded off. On the part of the dull, [when] neglected in contempt by the magnanimous-in-spirit and when they are not frightened away [by them] by being blinded with anger, there does make place such a bragging. 43

Asvatthāman—Your Majesty, leave him. Let him suffer the annihilation of his life, [so] easy to be obtained by being crushed in the space between my arms. Moreover, Your Majesty, that through affection or through [anxiety for accomplishing]

२ धिक्षेपकारिणं दुरात्मानं मत्तः परिरक्षितुमिच्छसि तदुभयमपि वृथैव ते। पश्य।

पापप्रियस्तव कथं गुणिनः सखाय
सूतान्वयः शशधरान्वयसंभवस्य।
हन्ता किरीटिनमहं नृप मुञ्च कुर्या
क्रोधादकर्णमपृथात्मजमद्य लोकम् ॥ ४४ ॥ (महर्तुमिच्छति)

कर्णः—(खङ्गमुद्यम्य) अरे वाचाट, ब्राह्मणाधम, अयं न भवसि। राजन्, मुञ्च मुञ्च। न खल्वहं वारयितव्यः। (हन्तुमिच्छति)

(दुर्योधनकृपौ निवारयतः)

दुर्योधनः—कर्ण, गुरुपुत्र, कोऽयमद्य युवयोर्व्यामोहः।

कृपः—वत्स,अन्यदेव प्रस्तुतमन्यत्रावेग इति कोऽयं व्यामोहः। स्वबलव्यसनं चेदमस्मिन् काले राजकुलस्यास्य युष्मत्त एव भवतीति वाम. पन्थाः।

the object [you have in view] you desire to shield this evil souled man, who is indulging in the vilification of my father, from me, then both [these purposes] to you are certainly vain See

How could this sin-lover born in the family of charioteers be a friend of yours, who are [so] meritorious and born in the family of the moon ? I shall kill Kiritin Leave him [O] King Let me to-day through anger make the world void of Karna and void of the son of Prtha 44

(*Desires to strike*)

Karna—(*Raising up his weapon*) O braggart, wretch of a Brāhmana, here you will be no more! Your Majesty, leave [me] leave [me] indeed I should not be warded off (*Desires to kill*)

(*Duryodhana and Krpa ward them off*)

Duryodhana—Karna son of the Preceptor, what great infatuation is this on the part of you two, to day ?

Krpa—Dear boy, quite another is the matter in hand, [while] your vehemence is [directed] elsewhere ! So, what powerful infatuation is this ? And [what] a wrong turn [have events taken] since this calamity to its own (*sva*) army of this royal family arises from you yourselves at this time !

१ 'पाप प्रिय.'

अश्वत्थामा—मातुल, न लभ्यतेऽस्य कटुप्रलापिनो रथकारकुलकलङ्कस्य दर्पः शातयितुम् ।

१ कृपः—वत्स, अकालः खलु स्वबलप्रधानविरोधस्य ।

अश्वत्थामा—मातुल, यद्येवम्

अयं पापो यावन्न निधनमुपेयादरिशरैः
परित्यक्तं तावत् प्रियमपि मयास्त्रं रणमुखे ।
बलानां नाथेऽस्मिन् परिकुपितभीमार्जुनभये
समुत्पन्ने राजा प्रियंसखबलं वेत्तु समरे ॥४५॥ (शस्त्रमुत्सृजति)

कर्णः—(विहस्य) कुलक्रमागतमेवैतद् भवादृशां यदस्त्रपरित्यागो नाम ।

अश्वत्थामा—ननु रे, अपरित्यक्तमपि भवादृशैरायुधं चिरपरित्यक्तमेव २ निष्फलत्वात् ।

Asvatthāman—Maternal uncle, can I not get [this opportunity] of cutting the pride of this bitter-speaking [man], who is a blot on the family of the wheel-wright ?

Krpa—Dear boy, this indeed is no [proper] time to oppose the Chief of our armies.

Asvatthāman—Maternal uncle, if so,

So long as this sinful man has not met his death by the arrows of his enemy, so long have I abandoned my weapon, dear though [it is to me], in the forefront of the battle. While he is the Lord of the armies [and] when fear from the enraged Bihma and Arjuna would have arisen, let the King understand the [poverty of the] strength of his dear friend ! 45

(*Casts off his sword*)

Karna—(*Having laughed*) This is surely what has come in due order in your family, this which is known as the abandonment of the weapon.

Asvatthāman—Why, O [you], the weapon, though not cast off by people like you is indeed as [good as] cast off since long, because of its uselessness.

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१ ' प्रियमस्त्रं '

कर्ण—अरे मूढ,

धृतायुधो यावदह तावदन्यै किमायुधै ।
यद् धा न सिद्धमस्त्रेण मम तत् केन सेत्स्यति ॥ ४६ ॥

(नेपथ्ये) आ दुरात्मन्, द्रौपदीकेशाम्बराकर्षणमहापातकिन्, धार्तराष्ट्रापसद, चिरस्य खलु कालस्य मे[१]समुखीनमागतोऽसि। क्षुद्रपशो, केदानी गम्यते। अपि
३ च। भो भो राधेयदुर्योधनसौबलप्रभृतय पाण्डवविद्वेषिणश्चापपाणयो मानधना शृण्वन्तु भवन्त ।

(कृष्टा येन शिरोरुहे नृपशुना पाञ्चालराजात्मजा
येनास्या परिधानमप्यपहृत राज्ञा गुरूणा पुर ।
यस्योर स्थलशोणितासवमह पातु प्रतिज्ञातवान्
सोऽय मद्भुजपञ्जरे निपतित सरक्ष्यता कौरव[२] ॥ ४७ ॥)

(सर्वे आकर्णयन्ति।)

Karna—O fool

As long as I wield my weapon so long (*tavat*) what use are other weapons ? Or with what will that be accomplished which is not accomplished by *my missile* ? 46

(**Behind the curtain**)—Ah evil souled one ! [you] associated with the great sin of dragging the hair and garment of Draupadi [you] wretch of a Dhartarastra indeed after a long time you have come face to face with me [You] mean brute where would you go now ? Moreover O you enemies of the Pandavas son of Radha [that is Karna] Duryodhana Saubala and others [you] who hold bows in your hands and with your pride as your wealth may you hear

Here that Kaurava has fallen in the trap (lit cage) of my arms Let him be saved [Kaurava] by whom beast of a man the daughter of the Pancala king was dragged by her hair by whom was removed even her garment in the presence of princes [and] elders and the wine of the blood from whose broad chest I vowed to drink 47

(*All listen*)

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१ ‘ मत्समुखीगतोऽसि ’ २ ‘ कौरवा ’

अश्वत्थामा—(सोपहासम्) अङ्गराज, सेनापते, जामदग्न्यशिष्य, द्रोणोपहासिन्, भुजबलारिरक्षितसकललोक, (' धृतायुध ' ३।४६ इति पठित्वा) इद तदासन्नतरमेव सवृत्तम्। रक्षेन सांप्रत भीमाद् दुःशासनम्। —

कर्ण—आ, का शक्तिर्वृकोदरस्य मयि जीवति दुःशासनस्य च्छायामप्याक्रमितुम्। युवराज, न भेतव्यं न भेतव्यम्। अयमहमागतोऽस्मि (निष्क्रान्तः।)

अश्वत्थामा—राजन् कौरवनाथ, अभीष्मद्रोण सप्रति कौरवबलमालोडयन्तौ भीमार्जुनौ राधेयेनैवविधेनान्येन वा न शक्येते निवारयितुम्। अत स्वयमेव भ्रातुः प्रतीकारपरो भव। —

दुर्योधन—आ, शक्तिरस्ति दुरात्मन पवनतनयस्यान्यस्य वा मयि जीवति शस्त्रपाणौ वत्सस्य च्छायामप्याक्रमितुम्। वत्स, न भेतव्यं न भेतव्यम्। क कोऽत्र भो। रथमुपनय। (निष्क्रान्त।)

(नेपथ्ये कलकल।)

Asvatthāman—(*Ironically*) King of the Angas, Commander of the armies pupil of Jamadagnya you who deride Droṇa [you] who have protected the whole world by the strength of your arms ! (*Having recited* III 46 ' As long as I wield my weapon etc) Here that has happened quite near Protect now this Duśśāsana from Bhīma !

Karna—Ah what power has Vṛkodara even to cross the shadow of Duśśāsana while I am alive ? Young Prince fear not, fear not Here have I come (*Goes out*)

Asvatthāman—Your Majesty Lord of the Kauravas by the son of Radha or by another of his kind, Bhīma and Arjuna, violently agitating the Kaurava army, now void of Bhīṣma and Droṇa cannot be warded off Hence be your self in person intent upon counteracting [the danger] to your brother

Duryodhana—Ah is there on the part of the evil-souled son of Wind, or on that of [any] other, strength [enough] to cross even the shadow of my dear brother, while I am alive with the bow in my hand ? Dear brother fear not, fear not Hallo who is there ho ? Bring [me] my chariot (*Goes out*)

(*A tumult behind the curtain*)

दुःशासनस्य रुधिरे पीयमानेऽप्युदासितम् ।
दुर्योधनस्य कर्तास्मि किमन्यत् प्रियमाहवे ॥ ४९ ॥

मातुल, राधेयक्रोधवशादनार्यमस्माभिराचरितम् । अतस्त्वमपि तावदस्य राज्ञः पार्श्ववर्ती भव ।

३ कृप.—गच्छाम्यहमत्र प्रतिविधातुम् । भवानपि शिबिरसन्निवेशमेव प्रतिष्ठताम् । (परिक्रम्य निष्क्रान्तौ)

इति तृतीयोऽङ्कः

Even when the blood of Duśśāsana was being drunk indifference was resorted to [by me] What other good can I do to Duryodhana in battle? 49

Maternal uncle, by us an unworthy behaviour has been indulged in owing to in the influence of anger against the son of Rādha So, you on your part (*api*) be quickly (*tāvat*) at the side of this King

Kṛpa—[Here] I go to counteract in this [situation] You on your part should start for just the vicinity of the camp

(They both walk about and go out)

END OF ACT III

अश्वत्थामा—(ससंभ्रमम्) मातुल, कष्टं कष्टम् । एष भ्रातुः प्रतिज्ञा-
१५ भङ्गभीरुः किरीटी सम दुर्योधनराधेयौ शरवर्षैरभिद्रवति । सर्वथा पीतं दुःशा-
सनशोणितं भीमेन । न खलु विषहे दुर्योधनानुजस्यैनां विपत्तिमवलोकयितुम् ।
अनृतमनुमतं नाम । मातुल, शस्त्रं शस्त्रम् ।

सत्यादप्यनृतं श्रेयो धिक्स्वर्गं नरकोऽस्तु मे ।
भीमाद् दुःशासनं त्रातुं त्यक्तमत्यक्तमायुधम् ॥ ४८ ॥

(खड्गं ग्रहीतुमिच्छति ।)

(नेपथ्ये) महात्मन्, भारद्वाजसूनो, न खलु सत्यवचनमनुल्लङ्घितपूर्वमुल्ल-
३ ङ्घयितुमर्हसि ।

कृपः—वत्स, अशरीरिणी भारती भवन्तमनृतादभिरक्षति ।

अश्वत्थामा—कथमियममानुषी वागनुमनुते संग्रामावतरणं मम । सर्वथा
६ पाण्डवपक्षपातिनो देवाः । भो, कष्टं कष्टम् ।

Asvatthaman—(*In excitement*) Maternal uncle, alas, [oh] alas ! Here Kiritin, apprehensive of the non fulfilment of his brother's vow, is simultaneously attacking Duryodhana and the son of Radha By all means drunk has been the blood of Duśśasana by Bhima ! Indeed I cannot bear to see this calamity befalling Duryodhana's younger brother ! Indeed [*nāma*] falsehood is accepted [by] me Maternal uncle, a weapon, a weapon

Falsehood is preferable to even truth [in such a crisis] Fie upon heaven Let hell be my lot (*me*) The weapon, though cast off, is as [good as] not cast off for [the purpose of] saving Duśśasana from Bhima 48

(*Desires to grasp the weapon*)

(**Behind the curtain**)—[O] high-souled [man], son of Bharadvaja indeed it behoves you not to transgress your truthful word, which has not been transgressed before

Krpa—Dear boy, a bodiless voice saves you from falsehood !

Asvatthaman—How, this other-than human speech consents not to my descent on the battlefield Verily, the gods are on the side of the Pandavas ! Oh, alas, alas !

दुःशासनस्य रुधिरे पीयमानेऽप्युदासितम् ।
दुर्योधनस्य कर्तास्मि किमन्यत् प्रियमाहवे ॥ ४९ ॥

मातुल, राधेयक्रोधवशादनार्यमस्माभिराचरितम् । अतस्त्वमपि तावदस्य राज्ञः पार्श्ववर्ती भव ।

३ कृप —गच्छाम्यहमत्र प्रतिविधातुम् । भवानपि शिबिरसन्निवेशमेव प्रतिष्ठताम् । (परिक्रम्य निष्क्रान्तौ)

इति तृतीयोऽङ्कः

Even when the blood of Duśśasana was being drunk indifference was resorted to [by me] What other good can I do to Duryodhana in battle ? 49

Maternal uncle, by us an unworthy behaviour has been indulged in owing to in the influence of anger against the son of Radha So, you on your part (*api*) be quickly (*tāvat*) at the side of this King

Krpa—[Here] I go to counteract in this [situation] You on your part should start for just the vicinity of the camp

(They both walk about and go out)

END OF ACT III

चतुर्थोऽङ्कः

(ततः प्रविशति प्रहारमूर्च्छितं रथस्थं दुर्योधनमपहरन् सूतः ।)

(सूतः ससम्भ्रमं परिक्रामति ।)

(नेपथ्ये) भो भो, बाहुबलावलेपप्रवर्तितमहासमरदोहदाः कौरवपक्षपातपूर्णीकृतप्राणद्रविणसञ्चया नरपतयः, संस्तभ्यन्तां निहतदुःशासनपीतावशेषशोणितस्नपितबीभत्सवेषवृकोदरदर्शनभयपरिस्खलत्प्रहरणानि रणात् प्रद्रवन्ति बलानि ।

सूतः —(विलोक्य) कथमेष धवलचपलचामरचुम्बितकनककमण्डलुना शिखरावबद्धवैजयन्तीसूचितेन हतगजवाजिनरकलेवरसहस्रसमर्दविषमोद्घातकृतकलकलकिङ्किणीजालमालिना रथेन शरवर्षस्तम्भितपरचक्रपराक्रमप्रसरः प्रवृत्तमात्त-

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ACT IV

(Then enters a charioteer conveying away Duryodhana, who is unconscious through wounds and is lying in his chariot)

(The charioteer moves about in confusion)

(Behind the curtain)—O you lords of men who have commenced this great war [the object of] your eager desire in the pride (*avalepa*) of the strength of your arms and who have staked the store of your wealth in the form of your life through your partisanship of the Kauravas, let the force running away from the battlefield be stayed—[the force] with their weapons slipping [from their hands] through terror at the sight of Vṛkodara whose dress is disgusting (*bībhatsa*) in consequence of its being bathed in the blood of Duḥśāsana who has been slain [blood] that remained after its having been drunk

Charioteer—(*Having observed*) How here is Kṛpa, who with a shower of arrows has stopped the progress of the valour of hostile troops (*cakra*) and who is encouraging the army on our side that is flying away, is proceeding in his chariot towards the king of the Aṅgas, who is attacked by Kunti,—[Kṛpa] with his chariot the golden pots [of water] in which are kissed by the white waving (*capala*) chowries, which is indicated [to be his] by the banner (*vaijayantī*) fastened at its top which is possessed of a garland of a number (*jālam*) of bells that are creating a jingling sound at [every] jolting (*uddhāta*) on the [ground rendered] uneven with a confused mass (*sammarda*) of

वत्समाश्वासयन् कृप किरीटिनामियुक्तमङ्गराजमनुमेरितिग हन्ते, जातमस्मद्‌-
वलानामवलम्बनम् ।

१२ (नेपथ्ये । कलकलानन्तरम्) भो भो, अस्मद्दर्शनभयस्खलितशार्ङ्गमुक्तकृपाणतो-
मरशक्तयः कौरवचमूभटा पाण्डवपक्षपातिनश्च योधा, न भेतव्य न भेतव्यम् ।
अयमहं निहतदुःशासनपीवरोरःस्थलक्षतजासवपानमदोद्धतो रभसगामी स्तोका-
१५ वशिष्टप्रतिज्ञामहोत्सवः कौरवराजस्य द्यूतनिर्जितो दासः पार्थमध्यमो भीमसेनः
सर्वान् भवतः साक्षीकरोमि । श्रूयताम् ।

राज्ञो मानधनस्य कार्मुकभृतो दुर्योधनस्याग्रतः
प्रत्यक्षं कुरुबान्धवस्य च तथा कर्णस्य शल्यस्य च ।
पीतं तस्य मयाद्य पाण्डववधूकेशाम्बराकर्षिणः ॰
कोष्णं जीवत एव तीक्ष्णकरजक्षुण्णादसृग्वक्षसः ॥ १ ॥)

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thousands of the bodies of slaughtered elephants, horses and men O joy! Support for our armies has [now] arisen

(**Behind the curtain.** *After an uproar*) Oh! O you warriors (*bhaṭa*) in the army of the Kauravas whose bows, swords, javelins (*tomarah*) and *sakt*is [a kind of missiles] have dropped down through terror at our sight and [you] warriors on the side of the Pandavas fear not fear not Here I, Bhima sena the middle son of Pṛthā the slave of the Kaurava king won at gambling—[I] who am furious with the intoxication [caused] by the drinking of wine in the form of the blood from the fleshy (*pīvara* lit well developed) chest of Duśśāsana, slaughtered [by me] who am rushing with impetuosity (*rabhasa*) and the great festivity (*mahotsava*) of whose vow remains [but] a little [in that I have yet to kill Duryodhana] make you all [my] witnesses May [this] be heard

In front of King Duryodhana, having pride as his treasure and holding a bow [in his hand] before the [very] eyes of the kinsmen of the Kurus and similarly [before those] of Karna and Śalya, has been drunk by me to-day the warm blood from the chest torn open by my sharp nails of him while even he was alive, who had dragged the hair and garment of the wife of the Pāndavas [in the assembly of kings] 1

॰ ‘ मृष्यत ’, ‘ मिषत ’ इत्यपि क्वचित् पाठः ।

सूत —(श्रुत्वा । सभयम्) अये कथमासन्न एव दुरात्मा कौरवराजपुत्रमहावनोत्पातमारुतो मारुतिः । अनुपलब्धसंज्ञश्च महाराजः । भवतु । दूरमपहरामि स्यन्दनम्। कदाचिद् दुःशासन इवास्मिन्नप्ययमनार्योऽनार्यमाचरिष्यति। (त्वरितं परिक्रम्यावलोक्य च) अये, अयमसौ सरसीसरोजविलोलनसुरभिशीतलमातरिश्वसमाहितसान्द्रकिसलयो न्यग्रोधपादपः । उचिता विश्रामभूरियं समरव्यापारखिन्नस्य वीरजनस्य । अत्र स्थितश्चायाचिततालवृन्तेन हरिचन्दनच्छटाशीतलेनाप्रयत्नसुरभिणा दशापरिणामयोग्येन सरसीसमीरणेनामुना गतक्लमो भविष्यति महाराजः छिन्नकेतुश्चायं रथोऽनिवारित एव प्रवेक्ष्यति छायाम् । (प्रवेशरूपयित्वा) क. कोऽत्र भोः । (समन्तादवलोक्य) कथं न कश्चिदत्र परिजनः ।

Charioteer—(*Having heard. In terror*) Ah, how, quite near (has arrived) the wicked-souled son of Wind who is the portentous wind to the great forest in the form of the Kaurava princes. And His Majesty has not [yet] recovered consciousness ! Let it be [so]. I shall take the chariot far away. Perhaps as on Duśśāsana, [so] on this one also, this savage (*anāryah*) may perpetrate a savage deed ! (*Having moved about quickly and observed*) Oh ! here is this banyan tree, with its thick foliage set in motion by the breeze, cool and fragrant owing to its shaking the lotuses in the lake. A suitable resting place is this for heroes, fatigued with operations in the battle. And staying here His Majesty will have his fatigue removed by this wind from the lake, which is [as it were] an unsought for fan, which is cool like a mass (*chaṭā*) of Haricandana paste which is fragrant without any efforts [to make it so] and which is [moreover so] suited for [this] development [namely, the fainting] in his condition. And this chariot which has its banner cut will enter the shade without being impeded quite easily (*eva*) (*Having gesticulated entrance*) Halloa ! who is here ho ! (*Looking around*) How, [is] there no attendant here ? Surely, at the sight of Vrkodara of that kind and through apprehension

१. 'अत्रस्थोऽयं मयोपवीजितता ' २ ' ? \अस्य स्थाने ' च ' इति पस्तके क्वचित् ।

नून तथाविधस्य वृकोदरस्य दर्शनादेवंविधस्य च स्वामिनस्त्रासेन शिबिरसंनिवेशमेव प्रविष्टाः। कष्टं भो, कष्टम्।

दत्त्वा द्रोणेन पार्थादभयमपि न संरक्षितः सिन्धुराजः
क्रूरं दुःशासनेऽस्मिन् हरिण इव कृतं भीमसेनेन कर्म।
दुःसाध्यमप्यरीणां लघुमिव समरे पूरयित्वा प्रतिज्ञां
नाहं मन्ये सकामं कुरुकुलविमुखं दैवमेतावतापि ॥ २ ॥

(राजानमवलोक्य) कथमद्यापि चेतनां न लभते महाराजः। भो, कष्टम्। (निःश्वस्य)

मदकलितकरेणुभज्यमाने
विपिन इव प्रकटैकशालशेषे।
हतसकलकुमारके कुलेऽस्मिं
स्त्वमपि विधेरवलोकितः कटाक्षैः ॥ ३ ॥

ननु भो हतविधे, भरतकुलविमुख,

(*trasah*) regarding their master who is reduced to such a condition [all attendants] have entered the site of the camp itself Alas, oh, alas!

By Droṇa, on even having given freedom from fear, the king of the Sindhus was not saved from the son of Pṛtha Here on Duśśasana as on a deer, has been perpetrated an atrocious deed by Bhimasena Having fulfilled on the battle-field the vow of the enemies even though it was difficult of accomplishment as though it were a trifling Fate, which is averse to the family of the Kurus, is not, I think, satisfied even with this much! **2**

(Having looked at the King) How is it that His Majesty does not regain consciousness even yet? Oh, alas! *(Having sighed)*

You also are looked at by Fate with his [disastrous] sidelong glances in this family, with all the [other] princes in it having been killed and which [therefore] resembles a forest which is being devastated by an elephant, seized with intoxication, and which has a single, tree (*sālah*) which is prominent (prakata) as its remnant! **3**

Why, you wretched Fate, averse to the family of Bharata,

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१ 'द्रोणेनाहूय पार्थादयमपि'

अक्षतस्य गदापाणेरनारूढस्य संशयम् ।
एषापि भीमसेनस्य प्रतिज्ञा पूर्यते त्वया ॥ ४ ॥

दुर्योधनः—(शनैरुपलब्धसंज्ञः) आ, शक्तिरस्ति दुरात्मनो वृकोदरहतकस्य मयि जीवति दुर्योधने प्रतिज्ञां पूरयितुम् । वत्स दुःशासन, न भेतव्यं न भेतव्यम् । अयमहमागतोऽस्मि । ननु सूत, प्रापय रथं तमेवोद्देशं यत्र वत्सो मे दुःशासनः ।

सूत—आयुष्मन्, अक्षमाः संप्रति वाहास्ते रथमुद्वोढुम् । (स्वगतम्[१] ।) मनोरथं च ।

दुर्योधन—(रथादवतीर्य सगर्वं साकूतं च) कृतं स्यन्दनगमनकालातिपातेन ।

सूत—(सवैलक्ष्यं सकरुणं च) मर्षयतु, मर्षयतु देवः ।

दुर्योधन—धिक्सूत, किं रथेन । केवलमरातिविमर्दसंघट्टसंचारी दुर्योधनः खल्वहम् । तद् गदामात्रसहायः समरभुवमवतरामि ।

Of Bhimasena who is [himself] unwounded, mace in hand and not [even so much as] exposed to [any] danger [to his life], this vow too is being fulfilled by you. 4

Duryodhana—(*Slowly recovering consciousness*) Ah, has the evil-souled accursed Vrkodara strength [*enough*] *to fulfil* his vow, while I Duryodhana am alive? Dear brother Duśśāsana, fear not, fear not. Here I have arrived! Why charioteer take the chariot to that very region where there is my dear brother Duśśāsana.

Charioteer—Long-lived one, the horses are now unable to draw your chariot. (*To himself*) And your mental chariot too.

Duryodhana—(*Having got down from his chariot. With hauteur and emotion*) Away with the loss of time [that would be caused] in going in a chariot.

Charioteer—(*With bewilderment and with pity*) May Your Majesty forgive, forgive.

Duryodhana—Fie [upon you] charioteer! What need is there [for me] for a chariot? Indeed I am Duryodhana, accustomed to move alone (*kevalam*) in collision (*samghatta*) with a crowd (*vimarda*) of enemies. Therefore accompanied by only my mace, I shall descend on the field of battle.

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१ ' अपवार्य ' इति सर्वेषु मुद्रितपुस्तकेषु ।

सूत —देव, एवमेतत्।

दुर्योधन —यद्येव किमेव मापसे। पश्य।

> बालस्य मे प्रकृतिदुर्ललितस्य पापः
> पापं व्यवस्यति समक्षमुदायुधोऽसौ।
> अस्मिन्निवारयसि किं व्यवसायिनं मा
> क्रोधो न नाम करुणा न च तेऽस्ति लज्जा ॥ ५ ॥

सूत —(सकरुण पादयोर्निपत्य) एतद् विज्ञापयामि। आयुष्मन्, सम्प्रतिनिवृत्तेन भवितव्यमिदानीं दुरात्मना वृकोदरहतकेन। अत एव ब्रवीमि।

२ दुर्योधन —(सहसा भूमौ पतन्) हा वत्स दुःशासन, हा मदाज्ञाविरोधितपाण्डव, हा विक्रमैकरस, हा मदङ्कदुर्ललित, हा अरातिकुलगजयूथमृगेन्द्र, हा युवराज, क्वासि। प्रयच्छ मे प्रतिवचनम्। (निःश्वस्य मोहमुपगतः)

३ सूत —राजन्, समाश्वसिहि समाश्वसिहि।

Charioteer—Your Majesty, so is this

Duryodhana—If so, why do you talk in this way? See

That sinful one [that is Bhima], with his weapon uplifted is perpetrating a villainous deed (*pāpam*) against my boy who is wayward by nature, before my [very] eye. Why do you prevent me determined in exerting myself against him? Can you not possibly feel resentment compassion and shame? 5

Charioteer—(*Pathetically falling at his feet*) This I submit. Long lived one by this time the evil-souled accursed Vṛkodara must have returned [to his camp] after having fulfilled his vow! Therefore I say so!

Duryodhana—(*Falling on the ground all of a sudden*) Alas, my dear brother Duśśāsana, alas, [you] who entertained hostility towards the Pandavas at my command, alas, [you] who had heroism as your quintessence alas [you] who were too much fondled on my lap alas, [you] who were the lion to the herd of elephants in the form of the enemies families, alas young prince, where are you? Give me a reply [i. e. to my lamentations]! (*Having sighed loses consciousness*)

Charioteer—Your Majesty, take courage, take courage

दुर्योधन—(संज्ञा लब्ध्वा । निःश्वस्य ।)

> युक्तो यथेष्टमुपभोगसुखेषु नैव
> त्वं लालितोऽपि हि मया न वृथाग्रजेन ।
> अस्यास्तु वत्स तव हेतुरहं विपत्ते-
> र्यत् कारितोऽस्यविनयं न च रक्षितोऽसि ॥ ६ ॥ (पतति ।)

सूत—आयुष्मन्, समाश्वसिहि समाश्वसिहि ।

दुर्योधन—धिक्सूत, किमनुष्ठितं भवता ।

> रक्षणीयेन सततं बालेनाज्ञानुवर्तिना ।
> दुःशासनेन भ्रात्राहमुपहारेण रक्षितः ॥ ७ ॥

सूत—महाराज, मर्मभेदिभिरिषुतोमरशक्तिप्रासवर्षैर्महारथानामपहृतचेतनस्त्वं निश्चेष्टः कृतो महाराज स्त्वपहृतो मया रथः ।

Duryodhana—(*Having regained consciousness Having sighed*)

By me elder brother [of yours] in vain, you were not allowed (lit appointed) [to indulge] in the pleasures of enjoyment to your heart s content (*yathestam*) nor indeed were you fondled by me [enough] But I am dear brother the cause of this calamity of yours, since [by me] were you caused to practise immodesty [toward the Pandavas] but not (lit and not) protected [from the consequence thereof] 6

(*Falls*)

Charioteer—Long-lived one take courage take courage

Duryodhana—Fie [upon you] charioteer! What has been done by you?

I have been protected with [i. e by making] an offering of my brother Dussasana [mere] child and [as such] one who deserved to be protected and who ever acted in accordance with my command 7

Charioteer—Your Majesty by the vital piercing showers of arrow javelins, *Śaktis* and darts (*prāsah*) of [i. e. coming from] great chariot-warrior Your Majesty was deprived of consciousness and was rendered motionless—so was the chariot taken away by me

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१ 'युक्तो' २ 'निश्चेतन'

३ दुर्योधन —सूत, विरूपं कृतवानसि।

तस्यैव पाण्डवपशोरनुजद्विषो मे
क्षोदैर्गदाशनिकृतैर्न विबोधितोऽस्मि।
तामेव नाधिशयितो रुधिरार्द्रशय्यां
दौःशासनीं यदहमाशु वृकोदरो वा॥ ८॥

(निःश्वस्य। नभो विलोक्य) ननु भो हतविधे, कृपाविरहित, भरतकुलविमुख,

अपि नाम भवेत् मृत्युर्न च हन्ता वृकोदरः।

सूत —शान्तं पापं शान्तं पापम्। महाराज, किमिदम्।

दुर्योधन —घातिताशेषबन्धोर्मे किं राज्येन जयेन वा॥ ९॥

(ततः प्रविशति सप्रहारः सुन्दरकः)

सुन्दरक —अज्ज, अवि णाम इमस्सिं उद्देसे सारहिदुइओ दिट्ठो तुम्हेहिं
२ महाराजदुज्जोहणो ण वेत्ति। (निरूप्य) कहं ण कोवि मन्तेदि। होदु।

Duryodhana—Charioteer improperly have you acted

Since I was not awakened [from my state of unconscious ness] by the bruises (*ksoda*) wrought [on my body] by the thunderbolt like mace of that same brute of a Pandava the hater of my younger brother or since either myself or Vrkodara was not quickly made to sleep on that same bed of Dussasana [which was] wet with blood　　8

(*Ha ing sighed Having looked into the sky*) Why, O accursed Fate void of compassion a er e to the family of Bharata

Would that I met with death but (*ca*) not Vrkodara [must be] my slayer !　　9 a b

Charioteer—May sin be allayed, sin allayed ! Your majesty, what is this ?

Duryodhana—What use is kingdom or victory, to me with all my brothers put to death ?　　9 c d

(*Then enters Sundaraka wounded*)

Sundaraka—Worthy Sirs, have you possibly seen or have you not in this region His Majesty Duryodhana with his charioteer as his companion ? (*Having observed*) How is it that none speaks ?

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१ 'धामै' २ 'अथैव' 'यच्चैव' ३ 'शरप्रहारव्रणबद्धपट्टिकालङ्कृतकाय'

पदाण बद्धपरिअराण पुरिसाण समूहो दीसइ। ता एत्थ गदुअ पुच्छिस्सम्। (परिक्रम्य विलोक्य च) कहं एदे क्खु सामिणो गाढप्पहारहिअअस्स घणसण्णाहजालदुब्भेज्जमुहेहिं कङ्कवदणेहिं हिअआदो सल्लाइं उद्धरन्ति। ता ण क्खु एदे जाणन्ति। होदु। अण्णदो विचिणिस्सम्। (अन्यतोऽवलोक्य किंचित् परिक्रम्य च) इमे क्खु अवरे पहूददरा समदा वीरमणुस्सा दीसन्ति। ता एत्थ गदुअ पुच्छिस्सम्। (उपगम्य) हहो, जाणह तुम्हे कस्सिं उद्देसे कुरुणाहो वट्टदि त्ति। कहं एदे वि मं पेक्खिअ अहिअदरं रोअन्दि। ता ण क्खु एदे वि जाणन्ति। (दृष्ट्वा) हा अदिकरुणं क्खु एत्थ वट्टइ। एसा वीरमादा समरविणिहदं पुत्तअं सुणिअ रत्तंसुअणिवसणाए समग्गभूसणाए बहूए सह अणुमरदि। (सश्लाघम्) साहु वीरमादे, साहु। अण्णस्सिं वि जम्मन्तरे अणिहदपुत्तआ हुविस्ससि। होदु। अण्णदो पुच्छिस्सम्। (अन्यतो विलोक्य) अअं अवरो बहुप्पहारणिहदकाओ अकि-

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Let it be Here is seen a group of these people who have girded up their loin Having gone there I shall ask them (*Having walked round and seen*) How, these indeed are extracting arrowheads from the heart of their master who has been struck with a deep wound by means of pincers (*kankavadanam*) the points of which are difficult to be broken by the wire-gauze of a solid (*ghana*) armour (*sannaha*) Therefore surely they do not know Well I shall search in another direction (*Having looked and walked about a little*) Here indeed are seen other valiant men gathered together in a very great number Therefore having gone here I shall ask (*Having approached*) Hallo, do you know in which region the Lord of the Kurus is [at present?] How these also cry the more at my sight Then surely these too do not know (*Observing*) Ah, indeed an exceedingly pathetic situation is there here This mother of a warrior on hearing of her son killed in the battle is dying after him along with her daughter-in-law, who is dressed in red garments and has put on all her ornaments! (*With commendation*) Bravo mother of a warrior bravo! At least in another birth will you not have your son killed Let it be I shall inquire elsewhere (*Having looked in another direction*) Here another group of warriors with their bodies wounded by many strokes [but] with their wounds left just (*eva*) undressed having reproached

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१ 'कङ्कवत्तेहिं' (कङ्कपत्रै)

दव्वगवन्तो एव जोहसमूहो इम सुण्णासण तुरङ्गम उवालहिय रोदिदि। णूणं पदाण एत्थ एव्व सामी वावादिदो। ता ण क्खु एदं वि जाणन्दि। होदु। अण्णदो गदुअ पुच्छिस्सम्। (सर्वतो विलोक्य) कह सव्वा एव्व अणवसुल्लव्व जणा अणुभवन्तो भाअधेअविसमसीलदाए परिताउला जणो। ता कं दाणीं एत्थ पुच्छिस्सम्। कं वा उवालहिस्सम्। होदु। सअं एव्व एत्थ विचिणस्सम्। (परिक्रम्य) हद्दु। देव्वं दाणीं उवालहिस्सम्। हहो देव्व, एआदसाण अक्खोहिणीण णाहो, जेट्ठो भादुसदस्स, भत्ता गङ्गेअदोणङ्गराअमद्दस्सिवकिदवम्मअस्सत्थाम्ममुहस्स राअचक्कस्स सअलपुहवीमण्डलेक्कणाहो महाराअदुज्जोहणो वि अण्णेसीअदि। अण्णेसीअन्तो वि ण जाणीअदि कस्सिं पदेसे वट्टदि त्ति। (विचिन्त्य नि:श्वस्य च) अह वा किं एत्थ देव्वं उवालहामि। तस्स क्खु एदं णिब्भच्छिअविदुरवअणवीअस्स अवमाणिदपिदामहहिदोवदेसङ्कुरस्स सउणिप्पोच्छाहणादिवित्थिदमूलस्स जदुगेहजूदविसमसाहिणो समूढचिरआरूढवेरालवालस्स पञ्चालीकेसग्गहणकुसुमस्स फलं परिणमदि। (अन्यतो विलोक्य) जहा एत्थ एसो विविहरअणप्पहासबलिदमुरकिरणसमूहमज्झचारसहस्सपुरिदसदिसामुहो इग्गकेदवसो रहा दीसइ ता अह तक्केमि अवस्सं एदिणा महाराअदुज्जोहणस्स विस्सामदेसेण होदव्वम्। याव णिरूपेमि। (उपगम्य दृष्ट्वा निःश्वस्य च) कधं एआदसाण अक्खोहिणीण णाअकस्स भविअ महाराअदुज्जोहणस्स पदपुरिसो विअ असल्लाहणीए भूमीए उवविट्ठो चिट्ठदि। अह वा तस्स क्खु एदं पञ्चालीकेसग्गहकुसुमस्स फलं परिणमदि। [आया, यदि नाम मिन्नुदेशे सारथिद्वितीयो दृष्टो युष्माभिर्महाराजदुर्योधनो न वेति। (निरूप्य)

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this horse with an empty saddle is crying. Surely in this very place mu ▮ their master have been killed. Therefore indeed these also do not know. Well! Having gone elsewhere, I shall inquire. (*Having looked on all sides*) How all people, without exception (*etc.*) experiencing as they are a calamity commensurate with their position are in distress owing to the unfavourable disposition of Fate? Then whom shall I ask here now? Or whom shall I reproach? Well I shall myself search here. (*Having walked round*) Let it be. I shall now reproach Fate. O even His Majesty Duryodhana has to be searched for—[Duryodhana] who is the lord of eleven *Akṣauhiṇīs*, the eldest of a hundred brothers, the master of a circle of kings headed by the son of

कथं न कोऽपि मन्त्रयते। भवतु। एतेषां बद्धपरिकराणां पुरुषाणां समूहो दृश्यते इति तत्र गत्वा प्रक्ष्यामि। (परिक्रम्य विलोक्य च) कथमेते खलु स्वामिनो गाढप्रहारहतस्य घनसन्नाहजालदुर्भेद्यमुखैः कङ्कवदनैर्हृदयाच्छल्यान्युद्धरन्ति। तत्र खल्वेते जानन्ति। भवतु। अन्यतो विचेष्यामि। (अन्यतोऽवलोक्य किंचित् परिक्रम्य च) इमे खल्वपरे प्रभूततरा नगना वीरमनुष्या दृश्यन्ते। तदत्र गत्वा प्रक्ष्यामि। (उपगम्य) हहो, जानीथ यूयं कस्मिन्प्रदेशे कुरुनाथो वर्तत इति। कथमेतेऽपि मां प्रेक्ष्याधिकतरं रुदन्ति। तत्र खल्वेतेऽपि जानन्ति। (दृष्ट्वा) हा, अनिरूपण खल्वत्र वर्तते। एषा वीरमाता समरविनिहतपुत्रकं श्रुत्वा रक्तांशुकनिवसनया समग्रभूषणया वध्वा सहानुम्रियते। (सश्लाघम्) साधु वीरमातः, साधु। अन्यस्मिन्नपि जन्मान्तरेऽनिहतपुत्रका भविष्यसि। भवतु। अन्यत प्रक्ष्यामि। (अन्यतो विलोक्य) अयमपरो बहुप्रहारनिहतकायोऽश्वतत्रगवन्ध एव योधसमूह इम शून्यासनं तुरङ्गममुपालभ्य रोदिति। नूनमेतेषामत्रैव स्वामी व्यापादितः। तत्र खल्वेतेऽपि जानन्ति। भवतु। अन्यतो गत्वा प्रक्ष्यामि। (सर्वतो विलोक्य) कथं सर्व एवावस्थानुरूपं व्यसनमनुभवन् भागधेयविषमशीलतया पर्याकुलो जनः। तत् कमिदानीमत्र प्रक्ष्यामि। कं बोपालप्स्ये। भवतु। स्वयमेवात्र विचेष्यामि। (परिक्रम्य) भवतु। दैवमिदानीमुपालप्स्ये। हहो दैव, एकादशानामक्षौहिणीनां नाथो, ज्येष्ठो भ्रातृशतस्य, भर्ता गाङ्गेयद्रोणाङ्गराजशल्यकृपकृतवर्माश्वत्थामप्रमुखस्य राजचक्रस्य, सकलपृथ्वीमण्डलैकनाथो महाराज-

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Gamgā, Drona, the king of the Amgas, Śalya, Kṛpa, Kṛtavarman and Aśvatthāman and the sole sovereign of the circle of earth! [And] though searched for, it cannot be known as to in which region he is? (*Having thought and sighed*) Or rather, why should I reproach Fate in this matter? Here indeed is developing the fruit of that poisonous (*tree within*) in the form of the house of lac [intended to be set on fire] and the gambling,—[the tree] with the words of Vidura that were flouted as its seed with the salutary advice of the grand father [that is Bhīṣma] which was repudiated as its sprout, with the incitement of Śakuni etc. as the firmly (??) planted roots, with the hostility created and continued for a long time as its basin, (आलवाल) and of which the seizure of the hair of Pāñcālī is the fle [illegible] (*Having looked in another direction*) Since [illegible] the [illegible] the banner-

दुर्योधनोऽप्यन्विष्यते । अन्विष्यमाणोऽपि न ज्ञायते कस्मिन्नुद्देशे वर्तत इति ।
५४ (विचिन्त्य निःश्वस्य च) अथ वा किमत्र दैवमुपालभे (तस्य खल्विदं निर्भर्त्सित-
विदुरवचनबीजस्यावधीरितपितामहहितोपदेशाङ्कुरस्य शकुनिप्रोत्साहन दिविरू-
ढमूलस्य जतुगृहद्यूतविशाखिनः संभूतचिरकालसंबद्धवैरालवालस्य पाञ्चाली-
५७ केशग्रहणकुसुमस्य फलं परिणमति । (अन्यतो विलोक्य) यथात्रैव विविधरत्न-
प्रभासंवलितसूर्यकिरणप्रसूतशक्रचापसहस्रसंपूरितदशदिशामुखो छन्नकेतुवंशो
रथो दृश्यते तदहं तर्कयाम्यवश्यमेतेन महाराजदुर्योधनस्य विश्रामोद्देशेन भवित-
व्यम् । यावन्निरूपयामि । (उपगम्य दृष्ट्वा निःश्वस्य च) कथमेकादशानाम-
६० क्षौहिणीनां नायको भूत्वा महाराजो दुर्योधनः प्राकृतपुरुष इवाश्लाघनीयायां
भूमावुपविष्टस्तिष्ठति । अथ वा तस्य खल्विदं पाञ्चालीकेशग्रहणकुसुमस्य
फलं परिणमति ।

(उपसृत्य सूतं संज्ञया पृच्छति)

६३ सूत —(दृष्ट्वा) अये, कथं संग्रामात् सुन्दरकः प्राप्तः ।

सुन्दरकः—(उपगम्य) जअदु जअदु महाराजो । [जयतु जयतु महाराजः ।]

दुर्योधनः—(विलोक्य) अये सुन्दरक, कच्चित् कुशलमङ्गराजस्य ।

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post of which is broken and which has completely (*sam*) filled the expanse (lit faces) of the ten quarters with thousands of rainbows, engendered by the rays of the sun, blended (*samvalita*) with the lustre of various gems [with which it is studded], therefore I guess that this must certainly be the resting place of His Majesty Duryodhana. Let me just observe. (*Having approached, observed and sighed*) How, having been the leader of eleven *Akṣauhiṇīs,* His Majesty Duryodhana is sitting in a place not-at-all worthy of praise, even like an ordinary man ! Or rather, this is indeed the fruit [developed out] of the flower in the from of the seizure of Pāñcālī's hair that is taking effect.

(*Having gone near asks the Charioteer by a sign*)

Charioteer—(*Having seen*) Oh, how, Sundaraka has arrived from the battlefield !

Sundaraka—(*Approaching*) May victory attend Your Majesty, may victory attend !

Duryodhana—(*Having looked*) O Sundaraka, is it well with the king of the Aṅgas ?

६६ **सुन्दरक** —देव, कुसल सरीरमेत्तकेण । [देव, कुशलं शरीरमात्रकेण ।]

दुर्योधन —किं किरीटिनास्य निहता धौरेया हत सारथिर्भग्नो वा रथ ।

सुन्दरक—देव, ण भग्गो रहो । से मणोरहो वि । [देव, न भग्नो रथ ।
६९ अस्य मनोरथोऽपि ।]

दुर्योधन—किमविस्पष्टकथितैराकुलमपि पयाकुलयसि मे हृदयम् । तदल सम्भ्रमेण । अशेषतो विस्पष्ट कथ्यताम् ।

७२ **सुन्दरक**—ज देवो आणवेदि । देवस्स मुउडमणिप्पहावेण अवणीदा म
रणप्पहारवेअणा । (साटोप परिक्रम्य) सुणादु देवो । अथि दाणीं कुमार
दुस्सासणवह—[यद्देव आज्ञापयति । देवस्य मुकुटमणिप्रभावेणापनीता
७५ मे रणप्रहारवेदना । (साटोप परिक्रम्य) शृणोतु देव । अस्तीदानीं
कुमारदुःशासनवध—]

(अर्धोक्ते मुखमाच्छाद्य नाट्यति ।)

सूत —सुन्दरक, कथय । कथितमेव दैवेन ।

Sundaraka—Your Majesty is well only with respect to his body

Duryodhana—What has Kiritin killed his horses, slain his charioteer or broken his chariot ?

Sundaraka—Your Majesty, not [merely is] his chariot broken [but] also his mental chariot (i e cherished desire)

Duryodhana—Why do you by [such] indistinct utterance cause distress to my heart which is already distressed ? Therefore away with excitement Let the matter be told in its entirety (lit without leaving anything out) [and] distinctly

Sundaraka—As Your Majesty command The pain of my wound [received] in the battle is removed by the prowess of the jewel in Your Majesty's crown (*Having walked about proudly*) May your Majesty hear Well now the slaughter of Prince Dussasana—*when this is half said he covers his face and gesticulates dolt ?*)

Charioteer—Sunda
of Dussasana] has alr
by Fate

७८ दुर्योधन —कथ्यताम् । श्रुतमस्माभिः ।

सुन्दरक—(स्वगतम्) कथ दुस्सासणवहो सुदो देवेण । (प्रकाशम्) सुणादु
देवो । अज्ज दाव कुमारदुस्सासणवहामरिसिदेण सामिणा अङ्गराएण कुडिल
८१ भिउडीभङ्गभीसणल्लाडवट्टेण अविण्णादसंधाणमोक्खणिक्खित्तसरधारावरि-
सिणा अभिजुत्तो सो दुराआरो दुस्सासणवेरिओ मज्झमपण्डवो । [(स्वगतम् ।)
कथ दुःशासनवध श्रुतो देवेन । (प्रकाशम्) शृणोतु देव । अद्य तावत्
८४ कुमारदुःशासनवधामर्षितेन स्वामिनाङ्गराजेन कुटिलभ्रुकुटीभङ्गभीषणललाट-
पट्टेनाविज्ञातसंधानमोक्षनिक्षिप्तशरधारावर्षिणाभियुक्त स दुराचारो दुःशासन-
वैरी मध्यमपाण्डव ।]

८७ उभौ—ततस्तत ।

सुन्दरक —तदो देव, उहअवलमिलन्तदीप्पन्तकरितुरअपदादिसमुत्थिदधूलि
णिअरेण पडुप्पसरन्तगअघडासंघादेण अ विप्फुरन्तेण अन्धआरेण अन्धीकिद
९० उहअवलम्[१] । ण हु गअणतलं लक्खीअदि । [ततो देव, उभयबलमिलद्दीप्यमान

Duryodhana—Proceed We have heard [it]

Sundaraka -(*To himself*) How, the slaughter of Duśsa an i heard by His Maje ty ' (*Aloud*) May Your Maje ty hear Today in the first place my ma ter, the king of the Amga' who was enraged at the slaughter of Prince Duśsa ana with his broad (*paṭṭa*) forehead terrific owing to the knitting of his crooked eye-brow who was raining a shower of arrows di charged with [such dexterity] that their fixing [on the bow] and di charge (*mokṣa*) could not be ob erved attacked that ill behaved enemy of Duś a ana the middle Pandava

Both—Then [what] then ?

Sundaraka—Then your Majesty, both the armie were blind olded with the darkne s that was spread by a heap of dust ari en from the glittering elephants horses and foot-soldier from both the armies that met [each other] and by a confused ma s ormed by tho e variou herds of elephants that were being

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१ 'सुनणतलं (सुननतलं)'

व ✓

करितुरगपदातिसमुद्भूतधूलिनिकरेण पर्यस्ततत्तद्गजघटासघातेन च विस्तीर्य-
माणेनान्धकारेणान्धीकृतमुभयबलम् । न खलु गगनतलं लक्ष्यते ।]

९३ उभौ—ततस्ततः ।

सुन्दरक —तदो देव, दूराकड्ढिदधणुग्गुणाच्छोडणटङ्कारेण गम्भीरभीसणेण
जाणीअदि गज्जिदं पलअजलहरेण त्ति । [ततो देव, दूराकृष्टधनुर्गुणाच्छोटन
९६ टङ्कारेण गम्भीरभीषणेन ज्ञायते गर्जितं प्रलयजलधरेणेति ।]

दुर्योधन —ततस्तत ।

सुन्दरक —तदो देव, दोह्णिं वि ताण अण्णोण्णसिंहणादगज्जिदपिसुण
९९ विविहपरिमुक्कपहरणाहदकवअसमुच्छलिदजलणविज्जुच्छाडामासुर गम्भीरत्थणि-
अचावजलहर प्पसरन्तसरधारासहस्सवरिसि जाद समरदुद्दिणम् । [ततो देव,
द्वयोरपि तयोरन्योन्यसिंहनादगर्जितपिशुन विविधपरिमुक्तप्रहरणाहतकवच
१०२ समुच्छलितज्वलनविद्युच्छटाभासुर गम्भीरस्तनितचापजलधर प्रसरच्छरधारा-
सहस्रवर्षि जातं समरदुर्दिनम् ।]

scattered about [on the battlefield] Indeed the surface of the sky could not be observed !

Both—Then, [what] then ?

Sundaraka—Then, Your Majesty, because of the deep and terrific twanging due to the letting off of the bow-string which was drawn a long way in, it was thought [by people] that the cloud of universal destruction had thundered !

Duryodhana—Then, [what] then ?

Sundaraka—Then, Your Majesty occurred a rainy day (*durdina*) in the form of a battle of even two—[the rainy day] which had *for its indication the thunder in the form of* their mutual war-cries which was glittering with the streaks (*chaṭā*) of lightning in the form of [the sparks of] fire rising from armours as they were struck with various missiles (*praharana*) hurled (*parimukta*) [against one another] which had clouds in the form of bows, associated with a deep thundering, and which was raining thousands of showers (*dhārā*) in the form of arrows flitting (*prasarat*) across [the air]

१ 'अन्धआरेण (अन्धकारेण)' इत्यधिकमत्र । २ '०रिज्जुअ महन्दद्दिणि दुग्गरोभमासुर (विद्युत महदुर्दिनदुर्गमभासुरम्)'

दुर्योधनः—ततस्तत ।

सुन्दरकः—तदो देव, एदस्सिं अन्तरे जेट्ठस्स भादुणो परिभवसङ्किणा धणजएण वज्जणिग्घादणिग्घोसविसमरसिदधअग्गट्ठिदमहावाणरो तुरङ्गमसनाहणवापिदवासुदेवसङ्खचक्कासिगदालञ्छिदचउब्बाहुदण्डदुद्दसणो आपूरिअपञ्चजण्णदेअदत्ततारसिदपडिरवभरिददसदिसामुहकुहरो धाविदो तं उद्देसं रहवरो । [ततो देव, एतस्मिन्नन्तरे ज्येष्ठस्य भ्रातुः परिभवशङ्किना धनंजयेन वज्रनिर्घातनिर्घोषविषमरसितध्वजाग्रस्थितमहावानरस्तुरङ्गमसंवाहनव्यापृतवासुदेवशङ्खचक्रासिगदालाञ्छितचतुर्बाहुदण्डदुर्दर्शन आपूरितपाञ्चजन्यदेवदत्ततारसितप्रतिरवभरितदशदिशामुखकुहरो धावितस्तमुद्देशं रथवरः ।]

दुर्योधनः—ततस्तत ।

सुन्दरकः—तदो भीमसेणधणजएहिं अभिजुत्तं पिदरं पेक्खिअ ससम्भमं विअलिअं अवधूणिअ रअणसीसअं आकण्णाअड्ढिदकठिणकोदण्डजीओ दाहिणहत्थुक्खित्तसरपुङ्खविघट्टणतुरराइदसारहीओ तं देसं उवगदो कुमालविससेणो [ततो भीमसेनधनंजयाभ्यामभियुक्तं पितरं प्रेक्ष्य ससंभ्रमं विगलितमवधूय

Duryodhana—Then, [what] then ?

Sundaraka—Then, Your Majesty, in the meanwhile, by Dhanañjaya apprehensive (*samki*) of the humiliation of his elder brother, was hurriedly urged on to that region his excellent chariot, which had a great monkey [namely, Maruti] seated at the top (*agra*) of its banner and raising a cry as terrific as the crash (*nirghosa*) of a stroke (*nirghātah*) of the thunderbolt, which could with difficulty be gazed upon owing to the four stout (lit staff like) arms, characterised by the conch, the discus, the sword and the mace, of Vasudeva [who was sitting there] engaged in skilfully (*sam*) directing the horses, and which filled the caverns of the expanse (*mukha*) of ten quarters with the echo of the loud blast of Pancajanya and Devadatta that were blown (lit filled [with air])

Duryodhana—Then, [what] then ?

Sundaraka—Then Your Majesty, seeing that his father was attacked by Bhima and Dhanañjaya, having adjusted in haste his jewelled helmet that was displaced, Prince Vrsasena, who

रत्नशीर्षक दक्षिणहस्तोत्क्षिप्तशरपुङ्खविघट्टनत्वरायितसारथिक आकर्णाकृष्ट-कठिनकोदण्डजीवस्तं देशमुपगत. कुमारवृषसेनः ।]

दुर्योधन—(सावष्टम्भम्) ततस्ततः ।

सुन्दरकः—तदो अ देव, तेण आअच्छन्तेण एव्व क्खेमालविससेणेण विदलिदासिलदासामलसिणिद्धपुंखेहिं कठिणकंकवत्तेहिं किसवण्णेहिं साणसिलाणिसिदसामलसल्लबन्धेहिं कुसुमिदो विअ तरू मुहुत्तएण सिलीमुहेहिं पच्छादिदो धणंजअस्स रहवरो । [ततश्च देव, तेनागच्छतैव कुमारवृषसेनेन विदलितासिलताश्यामलस्निग्धपुङ्खैः कठिनकङ्कपत्रैः कृष्णवर्णैः शाणशिलानिशितश्यामलशल्यबन्धैः कुसुमित इव तरुमुहूर्तेन शिलीमुखैः प्रच्छादितो धनंजयस्य रथवरः ।]

उभौ—(सहर्षम्) ततस्ततः ।

सुन्दरकः—तदो देव, तीक्खविक्खित्तणिरन्तरबाणवरिसिणा धणंजएण ईसि विहसिअ भणिदम्—'अरे रे विससेणे, पिदुणो वि दाव दे ण जुत्तं मह कुवि-

urged on his charioteer [to drive fast] by spurring (*vighaṭṭana*) him with the forked end (*puṅkhaḥ*) of an arrow taken up with his right hand and who drew the string (*jīvā*) of his tough bow as far as the ear, arrived at that place

Duryodhana—(*With firmness*) Then, [what] then ?

Sundaraka—And then, Your Majesty, even while arriving by that Prince Vṛṣasena, in a moment, was completely (*pra*) enveloped the excellent chariot of Dhanañjaya with his arrows (*silīmukhaḥ*) (pumkha) like a tree full of flowers with bees, [his arrows] whose forked ends were dark and glossy like a broken sword blade which had hard feathers of herons (*kamkapatra*) which were dark in colour, and whose dark-coloured darts (*śalyabandha*) were sharpened on whetstones (*śāṇaśilā*)

Both—(*With joy*) Then [what] then ?

Sundaraka—Then, Your Majesty, by Dhanañjaya, who was showering sharp crescent-shaped arrows, quickly (*tīkṣṇam*) discharged, having smiled a little was said 'O you Vṛṣasena, it is not possible for even your father also (*tāvat*) to stand before me when I am angry. What then for you, a [mere] child ?

दस्स अभिमुहं ठादुम्। किं उण भवदो बाल्लस्स। ता गच्छ। अवरेहिं कुमारेहिं सह गदुअ आओवेहि।' एव्वं वाअं णिसमिअ गुरअणाहिक्खेवेण उद्दीविअ-
१३२ कोवोपरत्तमुहमण्डलविअम्भिअभिउडीभङ्गभीसणेण चावधारिणा कुमालविस-लेणेण मम्मभेदएहिं परुसविसमेहिं सुंदिपधकिदप्पणएहिं णिम्मच्छिदो गण्डीवी बाणेहिं ण उण दुट्ठवअणेहिं। [ततो देव, तीक्ष्णविशिखनिशितमहत्त्वाणवर्षिणा
१३५ धनञ्जयेनेषद् विहस्य भणितम्—'अरे रे वृषसेन, पितुरपि तावत् ते न युक्तं मम कुपितस्याभिमुखे स्थातुम्। किं पुनर्भवतो बालस्य। तद् गच्छ। अपरैः कुमारैः सह गत्वा युद्धस्व।' एवं वाचं निशम्य गुरुजनाधिक्षेपेणोद्दीपितकोपो-
१३८ परक्तमुखमण्डलविजृम्भितभ्रुकुटीभङ्गभीषणेन चापधारिणा कुमारवृषसेनेन मर्मभेदकैः परुषविषमैः श्रुतिपथकृतप्रणयैर्निर्भर्त्सितो गाण्डीवी बाणैर्न पुनर्दुष्टवचनैः।]

१४१ **दुर्योधन.**—साधु वृषसेन, साधु। सुन्दरक, ततस्ततः।

सुन्दरक—तदो देव, णिसिदसराभिघादवेअणोपजादमण्णुणा किरीटिणा चण्डगण्डीवजीआसद्दणिज्जिदवज्जणिग्घादघोसेण बाणणिपडणरुडिसिद्दिद-
१४४ मणप्पसरेण पत्थुदं सिक्खाणुरुवं किं वि अच्चरिअम्। [ततो देव, निशितशराभिघातवेदनोपजातमन्युना किरीटिना चण्डगाण्डीवजीवाशब्द-

Therefore go [away] Go and having gone fight with other boys ' Having heard such words by Prince Vrsasena who held a bow in his hand and who looked terrific owing to the knitting of his eye-brows that had occurred on his round face, flushed with anger that was enkindled by the reproach [directed] at his elder [that is, father] was the Gandiva holder reproved with vital-piercing harsh and sharp arrows, that made love to the [i.e. were pulled to the] region of his ear, but not with wicked words

Duryodhana—Bravo, Vrsasena, bravo ' Sundaraka, then [what] then '

Sundaraka—Then Your Majesty, by Kiritin, who e anger was aroused by the pangs of the strokes of sharp arrows, who surpassed the crash of a stroke of the thunderbolt with the twanging of the string of his fearful Gandiva and who blocked the operation of sight with the incessant (m) falling of his

१ 'सुदिपहविदि०' (सुदिवसङ्गन०)

निर्जितवज्रनिर्घातघोषेण बाणनिपतनप्रतिषिद्धदर्शनप्रसरेण प्रस्तुत शिक्षा-
१४७ बलानुरूप किमप्याश्चर्यम्।]

दुर्योधनः—(साकूतम्) ततस्तत ।

सुन्दरकः—तदो देव, तं तारिसं पेक्खिअ सत्तुणो समरव्वावारचउरत्तणं अवि-
१५० भाविअतूणीरमुहधणुग्गुणगमणागमणसरसंधाणमोक्खचडुलकरअलेण कुमाउ-
विससेणेण वि सविसेसं पत्थुदं समरकम्मं । [तदो देव, तत् तादृशं प्रेक्ष्य शत्रोः
समरव्यापारचतुरत्वमविभाविततूणीरमुखधनुर्गुणगमनागमनशरसंधानमोक्षच-
१५३ टुलकरतलेन कुमारवृषसेनेनापि सविशेषं प्रस्तुतं समरकर्म ।]

दुर्योधनः—ततस्तत ।

सुन्दरकः—तदो देव, एत्थन्तरे विमुक्कसमरव्वावारो मुहुत्तविस्सामिदवेराणु
१५६ बन्धो दोण्णं वि कुरुराअपण्डवबलाणं 'साहु कुमालविससेण साहु' त्ति
किदकलअलो वीरलोओ अवलोइदुं पउत्तो । [ततो देव, अत्रान्तरे
विमुक्तसमरव्यापारो मुहूर्तविश्रामितवैरानुबन्धो द्वयोरपि कुरुराजपाण्डवबलयोः
१५९ 'साधु कुमारवृषसेन साधु' इतिकृतकलकलो वीरलोकोऽवलोकयितुं प्रवृत्तः ।]

दुर्योधनः—(सविस्मयम्) ततस्तत ।

arrows, was commenced some mysterious marvellous feat, [well] worthy of his training and his strength

Duryodhana—(*With emotion*) Then, [what] then ?

Sundaraka—Then, Your Majesty, having observed the enemy's skill of that kind in military operation some special fighting feat was commenced by Prince Vrsasena, with his hand restless and one which did not manifest its going to the mouth of the quiver, returning to the bow-string aiming the arrows and discharging them

Duryodhana—Then, [what] then ?

Sundaraka—Then, Your Majesty, in the meanwhile the host of warriors from even both the armies—of the Kuru-king and the Pandavas—who abandoned their battle-activities suspended for a time (*muhūrta*) their continued hostility, gave out a cry, 'Bravo ! Prince Vrsasena, bravo !' and began to watch

Duryodhana—(*With amazement*) Then [what] then ?

सुन्दरकः—तदो अ देव, अवहीरिदसअलराअवाणुक्कचक्कपराक्कमसालिणो सुदस्स तहाविहेण समलक्कम्मारम्भेण हरिसरोसकरुणासंकासंकडे वट्टमाणस्स सामिणो अङ्गराअस्स णिवडिआ सरपद्धई भीमसेणे वाप्पपज्जाउला अ दिट्ठी कुमारविससेणे। [ततश्च देव, अवधीरितसकलराजधानुष्कचक्रपराक्रमशालिनः सुतस्य तथाविधेन समरकर्मारम्भेण हर्षरोषकरुणाशङ्कासंकटे वर्तमानस्य स्वामिनोऽङ्गराजस्य निपतिता शरपद्धतिर्भीमसेने, बाष्पपर्याकुला च दृष्टिः कुमारवृषसेने।]

दुर्योधनः—(सभयम्) ततस्ततः।

सुन्दरकः—तदो अ देव, उभअबलप्पउत्तसाहुक्कारामरिसिदेण गण्डिविणा तुरगेसु सारहिं पि रहवरे धणुं पि जीआइं पि णरिन्दलञ्छणे सिदादवत्ते अ व्वावारिदो[1] समं सिलीमुहासारो। [ततश्च देव, उभयबलप्रवृत्तसाधुकारामर्षितेन गाण्डीविना तुरगेषु सारथावपि रथवरे धनुष्यपि जीवायामपि नरेन्द्रलाञ्छने सितातपत्रे च व्यापारितः समं शिलीमुखासारः।]

दुर्योधनः—(सभयम्) ततस्ततः।

सुन्दरकः—तदो देव, विरहो लग्गगुणकोदण्डो परिब्भमणमेत्तव्वावार-

Sundaraka—And then, Your Majesty, of [my] master the king of the Aṅgas, who was in a conflict of feelings (*saṅkaṭam*), joy, anger, compassion and apprehension, owing to the commencement of that kind of military operation by his son, who shone with a valour that defied the entire circle of the princely bow-wielders, the shower (*paddhatiḥ*) of arrows fell on Bhīmasena and the sight bedimmed with tears on Prince Vṛṣasena.

Duryodhana—(*With fear*) Then, [what] then ?

Sundaraka—And then, Your Majesty, by the Gāṇḍīva-holder, angered by the cries of applause (*sādhukāra*) proceeding from *both the armies simultaneously* was *directed* a shower (*āsāra*) of arrows on [Vṛṣasena's] horses, on even his charioteer, on his excellent chariot, on his bow too, on even his bow-string and the white umbrella, the insignia of his royalty.

Duryodhana—(*With fear*) Then, [what] then ?

Sundaraka—Then, Your Majesty, Prince Vṛṣasena, who was

[1] 'व्वावारो मण्डलभोग विअरिदुं (व्यापारो मण्डलभ्रमेण विचरितुं)

पडिसिद्धसरसपादो मण्डलाइं विरचयिदुं पउत्तो कुमालविससेणो। [ततो
१७७देव, रिथो छिन्नगुणकोदण्ड परिभ्रमणमात्रव्यापारप्रतिषिद्धशरसंपात-
मण्डलानि विरचयितुं प्रवृत्तः कुमारवृषसेनः।]

दुर्योधन —(साशङ्कम्) ततस्ततः।

१८० सुन्दरक --तदो देव, सुदरहविद्धंसणामरिसिदेण सामिणा अङ्गराएण अगणिअभिमसेणाभिजोएण पडिमुक्को धनंजअस्स उवरि सिलीमुहासारो। कुमालो वि परिजणोवणीदं अण्णं रहं आरुहिअ पुणो वि पउत्तो धणंजएण
१८१ सह आओधेदुम्। [ततो देव, सुतरथविध्वंसनामर्षितेन स्वामिनाङ्गराजेनागणितभीमसेनाभियोगेन परिमुक्तो धनंजयस्योपरि शिलीमुखासारः। कुमारोऽपि परिजनोपनीतमन्यं रथमारुह्य पुनरपि प्रवृत्तो धनंजयेन सहायोधितुम्।]

१८६ उभौ —साधु वृषसेन, साधु। ततस्ततः।

सुन्दरक —तदो देव, भणिदं अ कुमालेण-' रे रे तादाहिक्खेवमुहल मज्झमपण्डव, मह सरा तुह सरीरं उज्झिअ अण्णस्सिं ण णिवडन्ति ' त्ति भणिअ
१८९ सरसहस्सेहिं पण्डुसरीरं पच्छादिअ मिहणादेण गज्जिदुं पउत्तो। [ततो देव, भणितं च कुमारेण-' रे रे ताताधिक्षेपमुखर मध्यमपाण्डव, मम शरास्तव

deprived of his chariot and who had his bow and its string cut began to trace circles, warding off the simultaneous fall of arrows by means of the activity of only moving round and round

Duryodhana—(*With apprehension*) Then [what] then ?

Sundaraka—Then, Your Majesty, by [my] master the king of the Angas, enraged at the destruction of his son's chariot was poured a shower of arrows upon Dhanañjaya not minding [for the time] his engagement with Bhīma The prince also mounting on another chariot brought by the servants, began to fight with Dhanañjaya even again

Both—Well [done] Vṛsasena well [done] Then, [what] then ?

Sundaraka—Then, Your Majesty, by the Prince also was said 'O you middle Pāṇḍava, [so] vociferous in reviling my father, my arrows will not fall on anything except your body '

शरीरमुज्झित्वान्यस्मिन् न निपतन्ति' इति भणित्वा शरसहस्रैः पाण्डवशरीरं प्रच्छाद्य सिंहनादेन गर्जितुं प्रवृत्तः ।]

दुर्योधनः—(सविस्मयम्) । अहो, बालस्य पराक्रमो मुग्धस्वभावेऽपि । ततस्ततः ।

सुन्दरकः—तदो अ देव, तं सरसंपादं समवधूणिअ णिसिदसराभिघादजादमण्णुणा किरीटिणा गहिदा रहुच्छङ्गादो कणन्तकणअकिङ्किणीजालझङ्कारविराइणी मेहोवरोहविमुक्कगअणत्थलणिम्मला णिसिदसामलसिणिद्धमुही विविहरअणप्पहाभासुरभीसणरमणिज्जदंसणा सत्ती सोवहासं विमुक्का अ कुमाराहिमुही । [ततश्च देव, तं शरसंपातं समवधूय निशितशराभिघातजातमन्युना किरीटिना गृहीता रथोत्सङ्गात् कणत्कनककिङ्किणीजालझङ्कारविराविणी मेघोपरोधविमुक्तनभस्तलनिर्मला निशितश्यामलस्निग्धमुखी विविधरत्नप्रभाभासुरभीषणरमणीयदर्शना शक्तिः सोपहासं विमुक्ता च कुमाराभिमुखी ।]

दुर्योधनः—(सविषादम्) अहह । ततस्ततः ।

सुन्दरकः—तदो देव, पज्जलन्तीं सत्तिं पेक्खिअ विअलिअं अह्लाअस्स

So saying and covering the body of the Pāṇḍava with thousands of arrows, he began to roar out like a lion.

Duryodhana—*(With amazement)* Oh, the valour of the child, though [yet] in his mind not mature ! Then. [what] then ?

Sundaraka—And then, Your Majesty, having warded off that volley *(sampāta)* of Kiriṭin, whose wrath was roused by the strokes of the sharp arrows, was taken up, from a side *(utsaṅgah)* of his chariot, a *śakti*, resounding with the jingling of its numerous *(jālam, lit. network of)* tinkling bells of gold, spotless like the sky free from the obstruction of the clouds, a sharpened *(niśita)* [and hence] dark and glossy point and having an appearance at once dreadful and charming as it shone with the refulgence of its diverse jewels, and [it] was discharged contemptuously in the direction of the Prince.

Duryodhana—*(With distress)* Oh, alas ! Then. [what] then ?

Sundaraka—Then, Your Majesty, on seeing [that] blazing

हत्थादो सत्तर धणु हिअआदो वीरसुलहो उच्छाहो णअणादो बाप्पसलिलं पि। हसिदं अ धणजएण सिंहणादं विणादिदं अ विओदलेण। दुक्कलं दुक्करं ति आक्कन्दिदं कुरुबलेण। [ततो देव, प्रज्वलन्तीं शक्तिं प्रेक्ष्य विगलितमङ्गराजस्य हस्तात् सशरं धनुर्हृदयाद् वीरसुलभ उत्साहो नयनाद् बाष्पसलिलमपि। हसितं च धनञ्जयेन सिंहनादं विनादितं च वृकोदरेण। दुष्करं दुष्करमित्याक्रन्दितं कुरुबलेन।]

दुर्योधन —(सविषादम्) ततस्ततः ।

सुन्दरक —तदो देव, कुमालविससेणेण आकण्णाकिट्ठणिसिदखुरप्पेण चिरं णिज्झाअ अद्धपहे एव्व भाईरहीं विअ भअवदा विसमलोअणेण तिधा किदा सत्ती। [ततो देव,कुमारवृषसेनेनाकर्णाकृष्टनिशितक्षुरप्रेण चिरं निध्यायार्धपथ एव भागीरथीव भगवता विषमलोचनेन त्रिधा कृता शक्तिः ।]

दुर्योधन —साधु, वृषसेन, साधु। ततस्ततः ।

सुन्दरक —तदो अ देव, एदस्सिं अन्तले कलमुहलेण वीरलोअसाहुवादेण अन्तरिदो समरतूरणिग्घोसो। सिद्धचाव्वणगणाविमुक्कुसुमप्पअरेण पच्छादिदं समलङ्गणम्। भणिअं अ सामिणा अंगराएण–'भो वीर विकोदल, असमदो

Sakti down (it) fell from the hands of the king of the Angas the bow with its arrow from his heart the courage so natural to a warrior [and] from his eyes even tears Dhananjaya laughed and simultaneously Vṛkodara roared out loudly like a lion The Kuru-army cried out 'Difficult to do difficult to do!'

Duryodhana—(*With distress*) Then, [what] then?

Sundaraka—Then Your Majesty by Prince Vṛṣasena who had drawn his sharp crescent-shaped arrow up to his ear, having looked at [the *Sakti*] for a long time [by way of taking aim] was the same divided into three parts while yet it was on half its way even as was the Ganges by the divine odd-eyed [*Śiva*].

Dhuryodhana—Bravo Vṛṣasena, bravo! Then [what] then?

Sundaraka—And then Your Majesty, at this time the blast of war-trumpets was drowned (lit *screened*) in the cry of 'Well done' of [the proceeding from] the host of warriors which [cry] was [at once] sweet and loud (*mukhara*) The field of battle was

तुह मह वि समरव्वावारो । ता अणुमण्ण म मुहुत्तअम् । पेक्खामहे दाव वस्सस्स तु भादुणो अ धणुव्वेदसिक्खाचउरत्तणम् । तुह वि एद पेक्खणिज्जम् त्ति । [ततश्च देव, एतस्मिन्नन्तरे कलमुखरेण वीरलोकसाधुवादेनान्तरित समरतूर्यनिर्घोष । सिद्धचारगणविमुक्तकुसुमप्रकरेण प्रच्छादित समराङ्गणम् भणित च स्वामिनाङ्गराजेन–' भो वीर वृकोदर, असमाप्तस्तव ममापि समरव्यापार । तदनुमन्यस्व मा मुहूर्तम् । प्रेक्षावहे तावद् वत्सस्य तव भ्रातुश्च धनुर्वेदशिक्षाचतुरत्वम् । तवाप्येतत् प्रेक्षणीयम् ' इति ।]

दुर्योधन —ततस्तत ।

सुन्दरक —तदो देव, विस्समिदाओधनव्वावारा मुहुत्तविस्समिदणिअवेराणुवन्धा दुवे वि पेक्खआ जादा भीमसेणागराआ। [ततो देव, विश्रमिताोधनव्यापारौ मुहूर्तविश्रमितनिजवैरानुबन्धौ द्वावपि प्रेक्षकौ जातौ भीमसेनाङ्गराजौ ।]

दुर्योधन —(साभिप्रायम्) ततस्तत ।

सुन्दरक —तदो अ देव, सत्तिखण्डनामरिसिदेण गण्डीविणा भणिअम्–'अरे दुज्जोहणप्पमुहा–[ततश्च देव शक्तिखण्डनामर्षितेन गाण्डीविना भणितम्–' अरे रे दुर्योधनप्रमुखा —] (अर्धोक्ते लज्जा नाटयति)

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covered over with a collection (*prakara*) of flower showered down by a multitude of Siddhas and Caranas And by [my] master the king of the Amgas was said ' O valiant Vrkodara unfinished is your as well as my [own] battle operation Therefore grant me leave for a moment Let us just witness the skill in the training of archery of my dear son and your brother Even for you this is [a sight] worthy beeing seen

Duryodhana—Then [what] then ?

Sundaraka—Then Your Majesty even both Bhimasena and the king of the Amgas became spectators with their battle-operation caused to rest and their continued enmity suspended for a while

Duryodhana—(*Significantly*) Then [what] then ?

Sundaraka—And then Your Majesty by the Gandiva-wielder who was enraged at the splitting of his *Sakti* was said, O you with Duryodhana at the head — (*This half said he gesticulates shyness*)

दुर्योधन —सुन्दरक, कथ्यताम् । परवचनमेतत् ।

सुन्दरक —सुणादु देवो । 'अरे रे दुज्जोहणप्पमुहा कुरुबलसेणापहुणो अविणअणोकण्णधार कण्ण, तुह्मेहिं मइ परोक्ख बहुहिं महारहेहिं पडिवारिअ एआई मम पुत्तओ अहिमण्णू व्वावादिदो । अह उण तुम्हाण पेक्खन्ताण एव्व एदं कुमालविससेणं सुमरिदव्वसेसं करोमि' त्ति भणिअ सगव्वं आप्फालिदं णेण वज्जणिग्घादघोसभीसणजीआरवं गण्डीवम् । सामिणा वि सज्जीकिदं कालपुट्ठं । [शृणोतु देव । 'अरे रे दुर्योधनप्रमुखाः कुरुबलसेनाप्रभवः, अविनयनौकर्णधार कर्ण, युष्माभिर्मम परोक्षं बहुभिर्महारथैः परिवृत्यैकाकी मम पुत्रकोऽभिमन्युर्व्यापादितः । अहं पुनर्युष्माकं प्रेक्षमाणानामेवैतं कुमारवृषसेनं स्मर्तव्यशेषं करोमि ।' इति भणित्वा सगर्वमास्फालितमनेन वज्रनिर्घातघोषभीषणजीवारवं गाण्डीवम् । स्वामिनापि सज्जीकृतं कालपृष्ठम् ।]

दुर्योधन —(साकांक्षम्) ततस्ततः ।

सुन्दरक —तदो अ देव, पडिसिद्धभीमसेणसमरारम्भालम्भेण गण्डीविणा विरइदा अहराअविससेणरहकुलकसाओ दुवे बाणणदीओ । तेहिं वि दुवेहिं

Duryodhana—Sundaraka, proceed This [is but] the speech of another

Sundaraka—May your Majesty hear 'O you masters of the powerful (*bala*) Kuru-army headed by Duryodhana, [O] Karna the helmsman of the boat of insolence, (*avinaya*) my young boy, Abhimanyu, who was alone, was killed having been surrounded, in my absence, by you, great chariot warrior who were many But I shall cause this Prince Vrsasena to remain in memory [only] even (*eva*) in spite of you who are looking on Having said so he proudly twanged his Gāndiva, with the noise of its string as dreadful as that of a stroke of the thunderbolt [My] master also made ready his Kālaprstha

Duryodhana—(*Concealing his feelings*) Then, [what] then?

Sundaraka—And then, Your Majesty, by the Gāndiva wielder, who prohibited Bhimasena from commencing battle operation were arranged two rivers, dashing against the bank

१ 'अविणअणोकण्णधार (अविनयनौकर्णधार)'

अण्णोण्णसिणेहदसिदसिक्खाविसेसेहिं अभिजुत्तो सो दुराआरो मज्झमपण्डवो। [ततश्च देव, प्रतिषिद्धभीमसेनसमरकर्मारम्भेण गाण्डीविना विरचिते अङ्गराजवृषसेनरथकूलकषे द्वे बाणनद्यौ। ताभ्यामपि द्वाभ्यामन्योन्यस्नेहदर्शितशिक्षाविशेषाभ्यामभियुक्तः स दुराचारो मध्यमपाण्डवः।]

दुर्योधन—ततस्ततः

सुन्दरक—तदो अ देव, गण्डीविणा ताररसिदजीआणिग्घोसमेत्तविण्णाद-बाणवरिसेण तह आअरिदं पत्तिहिं जह ण णहत्तलं ण सामी ण रहो ण धरणी ण कुमालो ण केदुवंसो ण बलाइं ण सारही ण तुलङ्गमा ण दिसा ण वीरलोओ अ लक्खीअदि। [ततश्च देव, गाण्डीविना ताररसितज्यानिर्घोषमात्रविज्ञातबाण-वर्षेण तथाचरितं पत्रिभिर्यथा न नमस्तलं न स्वामी न रथो न धरणी न कुमारो न केतुवंशो न बलानि न सारथिर्न तुरङ्गमा न दिशो न वीरलोकश्च लक्ष्यते।]

दुर्योधनः—(सविस्मयम्) ततस्ततः।

सुन्दरकः—तदो अ देव, खणमेत्तं एव्व अदिक्कन्ते सरवरिसे सहरिससिंहणादे पण्डवसेण्णे हा हदो त्ति। [ततश्च देव, क्षणमात्रमेवातिक्रान्ते शरवर्षे

(*kūlaṁk ṣa*) in the form of the chariots of the king of the Aṅgas and Vṛṣa ena. By those two also, who displayed special skill out of affection for each other, was attacked that ill-behaved middle Pāṇḍava

Duryodhana—Then, [what] then ?

Sundaraka—And then, Your Majesty, by the Gāṇḍīva-wielder, the shower of whose arrows could be known only by the twanging of his bow-string, which was loudly (*tāram*) re ounding, was performed with the arrows such [a feat] that not the sky, not my master, not the chariot, not the earth, not the Prince, not the banner-post, not the hosts, not the charioteer, not the hor es, not the quarters and not the warrior-world [either] could be seen !

Duryodhana—(*With amazement*) Then [what] then ?

Sundaraka—And then, Your Majesty, when the shower of arrows cea ed ju t for a moment as the Pāṇḍava army uttered a

१ 'सिणेह (स्नेह)' इत्येतन्न पठितं वैश्चिन्।

सहर्षसिंहनादे पाण्डवसैन्ये विमुक्ताक्रन्दे कौरवबले समुत्थितो महान् कलकलो हा हत कुमारवृषसेनो हा हत इति ।]

२६७ **दुर्योधन** —(सबाष्परोधम्) ततस्तत ।

सुन्दरक—तदो अ देव, पेक्खामि कुमाल हदसारहितुलंगं छत्तादवत्त-चावचामरकेदुवंस सग्गप्पब्भट्ठ विअ सुलकुमाल एक्केण ज्जेव हिअअमम्मभेदिणा
२७० सिलीमुहेण भिण्णदेह रहमज्झे पेल्लत्थ । [ततश्च देव, प्रेक्षे कुमार हतसारथि-तुरग छिन्नातपत्रचापचामरकेतुवश स्वर्गप्रभ्रष्टमिव सुरकुमारमेकेनैव हृदयमर्म-भेदिना शिलीमुखेन भिन्नदेह रथमध्ये पर्यस्तम् ।]

२७३ **दुर्योधन** —(सास्रम्) अहह कुमारवृषसेन । अलमनः पर श्रुत्वा । हा वृषसेन, हा मदङ्कदुर्ललित, हा गदायुद्धप्रिय, हा राधेयकुलप्ररोह, हा प्रियदर्शन, हा दु शासननिर्विशेष, हा सर्वगुरुवत्सल, प्रयच्छ मे प्रतिवचनम् ।

पर्याप्तनेत्रमचिरोदितचन्द्रकान्त-
मुद्भिद्यमाननवयौवनरम्यशोभम् ।

war-cry and as the Kaurava forces gave out a loud wail, there arose a great uproar "Alas Prince Vrsasena is killed, alas, [he] is killed!"

Duryodhana—(*Suppressing his tears*) Then, [what] then?

Sundaraka—And then Your Majesty, I saw the Prince stretched in the chariot, like the son of a god fallen from heaven with his body pierced through by just one arrow that cut the vital of his heart, with his charioteer and horses killed and his umbrella, bow, *chowries*, and banner-post [all] broken

Duryodhana—(*With tears*) Alas, Prince Vrsasena! Enough of hearing further than this O dear boy Vrsasena alas [you] who were too much fondled on my lap alas, [you] to whom fight with a mace was dear, alas, sprout of the family of Rādheya, alas [you] of pleasant sight, alas [you] who were in no way different [to me] from Duśśāsana alas [you] who were attached to all your elders, give me a reply

How possibly was your lotus-like face seen by Karna, [the face] which had wide eyes, which was delightful like the newly-

१ 'महन्तीए वेलाए पेक्खिअ (महत्या वेलया प्रेक्ष्य)' २ परिद्दित आअदो (परीरियतमागत)'

प्राणापहारपरिवर्तितदृष्टि दृष्टं
कर्णेन तत् कथमिवाननपङ्कजं ते ॥ १० ॥

सूतः—आयुष्मन्, अलमत्यन्तदुःखावेगेन ।

दुर्योधनः—सूत, पुण्यवन्तो हि दुःखभाजो भवन्ति । अस्माकं पुनः

प्रत्यक्षं हतबन्धूनामेतत् परिभवाग्निना ।
हृदयं दह्यतेऽत्यर्थं कुतो दुःखं कुतो व्यथा ॥ ११ ॥

(मोहमुपगतः ।)

सूतः—समाश्वसितु महाराजः । (पटान्तेन वीजयति ।)

दुर्योधनः—(लब्धसंज्ञः) भद्र सुन्दरक, ततो वयस्येन किं प्रतिपन्नमङ्गराजेन ।

सुन्दरकः—तदो अ देव, तधाविधस्स पुत्तस्स दंसणेण संगलिदं अस्सुजादं उज्जिअ अणवेक्खिदपरप्पहरणाभिओएण सामिणा अभिजुत्तो धणंजओ । तं अ सुदवहामरिसुद्दीविदपरक्कमं विमुक्कजीविदासं तह परिक्कमन्तं पेक्खिअ भीमण-उलसहदेवप्पमुहेहिं अन्तरिदो धणंजअस्स रहवरो । [ततश्च देव,

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arisen moon and whose loveliness was rendered attractive by fresh youth [just] sprouting forth, with its eyes turned up (*parivartita*) at [the time of] the passing of life ? 10

Charioteer—Long-lived one, away with the extreme vehemence of grief.

Duryodhana—Charioteer, the meritorious really become subjected to grief. But of us,

whose kinsmen are killed before our very eyes, this heart is being excessively burnt by the fire of humiliation. Whence [therefore can there be] grief, whence pain ? 11

(Faints away)

Charioteer—May Your Majesty take courage, take courage. *(Fans him with the hem of his garment)*

Duryodhana—*(Having gained consciousness)* Good Sundaraka what then was done by my friend, the Aṅga-king ?

Sundaraka—And then, Your Majesty, having wiped off the profuse tears that arose (lit. dropped down) at the sight of his son in that plight, by [my] master was attacked Dhanañjaya, without caring for the strokes of others' weapons. And having

तथाविधस्य पुत्रस्य दर्शनेन संगलितमश्रुजातमुज्झितानवेक्षितप्रहरणाभियोगेन स्वामिनाभियुक्तो धनंजयः। तं च सुतवधामर्षोद्दीपितपराक्रमं विमुक्तजीविताशं तथा परिक्रामन्तं प्रेक्ष्य भीमनकुलसहदेवपाञ्चालप्रमुखैरन्तरितो धनंजयस्य रथवरः।]

दुर्योधनः—ततस्ततः।

सुन्दरकः—तदो देव, सल्लेण भणिदम्—'अङ्गराअ, हदतुरङ्गमो भग्गकूवरो दे रहो ण जोग्गो भीमज्जुणेहिं सह आजुज्झिदुम्' त्ति। तदो पडिवट्टिदो रहो ओदारिदो सामी सन्दणादो बहुप्पआरं अ समस्सासिदो। तदो अ सामिणा सुइरं विलविअ परिअणोवणीदं अण्णं रहं पेक्खिअ दीहं णिस्ससिअ मए दिट्ठी विणिक्खिविदा। सुन्दरअ, एहि त्ति भणिदं अ। तदो अहं उवगदो सामिसमीवम्। तदो अवणीअ सीसट्ठाणादो पट्टिअं सरीरसंगलिदेहिं सोणिअबिंदुहिं लिहिदमुद्दं बाणं कदुअ अहिलिहिअ पेसिदो देवस्स संदेसो। [ततो देव, शल्येन भणितम्—'अङ्गराज, हततुरगमो भग्नकूबरस्ते रथो न योग्यो भीमार्जुनाभ्यां सहायोद्धुम्' इति। ततः परिवर्तितो रथोऽवतारितः स्वामी स्यन्दनाद् बहुप्रकारं

seen him, whose valour was enkindled by rage at the slaughter of his son [and] who had given up [all] hope of life [owing to desperation] moving about in that manner, by [warriors] headed by Bhima, Nakula, Sahadeva and Pāñcāla, was screened the excellent chariot of Dhanañjaya.

Duryodhana—Then [what] then ?

Sundaraka—Then, Your Majesty, by Śalya was said, '*King* of the Angas, your chariot, with its horses killed and its pole (*kubarah*) broken, is not fit for fighting with Bhima and Arjuna'. Thus the chariot was changed, my master was made to get down from his [old] chariot and was in diverse ways consoled. And then, by my master having bewailed for a long time and having seen another chariot brought by the servants, and having heaved a long sigh, was cast a glance at me. And [he] said, '*Sundaraka* come [here]'. Then I went near [my] master. Then,

१ 'तदो अज्जुणवाणणद्दप्पमअओहिण्णिसारिदसरधारासहस्सेहिं पूरिदेसु दिसामुहेसु एदेण भणिदो सामी अङ्गराओ। (ततोऽर्जुनबाणनदान्मयोद्धनिस्सृतशरधारासहस्रैः पूरितेषु दिङ्मुखेषु शल्येन भणितः स्वाम्यङ्गराजः।)

च समाश्वासितः । ततश्च स्वामिना सुचिरं चिन्त्य परिजनोपनीतमन्यं रथं प्रेक्ष्य दीर्घं निःश्वस्य मयि दृष्टिर्विनिक्षिप्ता । सुन्दरक, एहीति भणितं च । ततोऽहमुपगतः
२४ स्वामिसमीपम् । ततोऽपनीय शीर्षस्थानात् पट्टिकां शरीरसंगलितैः शोणितबिन्दुभिर्लिप्तमुखं बाणं कृत्वा अभिलिख्य प्रेषितो देवस्य संदेशः] (पट्टिकामर्पयति ।)

(दुर्योधनो गृहीत्वा वाचयति ।)

२७ 'स्वस्ति, महाराजदुर्योधनं समराङ्गणात् कर्ण एतदन्तं कण्ठे गाढमालिङ्ग्य विज्ञापयति यथा—

अस्त्रग्रामविधौ कृती न समरेष्वस्यास्ति तुल्यः पुमान्
भ्रातृभ्योऽपि ममाधिकोऽयममुना जेयाः पृथासूनवः ।
यत् संभावित इत्यहं न च हतो दुःशासनारिर्मया
त्वं दुःखप्रतिकारमेहि भुजयोर्वीर्येण बाष्पेण वा ॥ १२ ॥'

दुर्योधनः—वयस्य कर्ण, किमिदं भ्रातृशतवधदुःखितं मामपरेण वाक्शल्येन घट्टयसि । भद्र सुन्दरक, अथेदानीं किमारम्भोऽङ्गराजः ।

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having taken out a strip of cloth from his turban and smeared the tip of an arrow with drops of blood oozing from his body, he wrote and sent a message to Your Majesty.

(Hands over the strip.)

(Duryodhana takes and reads.)

'Hail, Karṇa, having closely embraced by the neck His Majesty Duryodhana, for this the last time (*etadantam*), submits from the field of battle as follows :

'[This Karṇa] is versed (*kṛti*) in the operation with a number of missiles; there is no [other] man who is the equal of this one in battles; he is more [close] to me than even my brothers; through him the sons of Pṛthā are to be conquered'—since thus was I honoured [by you] and the enemy of Duśśāsana has not been killed by me, [therefore] do you find (lit. reach) a remedy for grief either by the prowess of arms or by tears.' 12

Duryodhana—Friend Karṇa, why do you strike me here, who am [already] pained by the slaughter of a hundred brothers with another arrow in the form of [such] speech? Good Sundaraka, well, now what is the Aṃga-king engaged in?

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१ 'त्वन्' २ 'तम्'

३ सुन्दरक—देव, अवणीदसरीरावरणो अप्पवहन्दिणिच्छओ पुणोवि पथेण सह समलं मग्गदि [देव, अपनीतशरीरावरण आत्मवधकृतनिश्चय पुनरपि पार्थेन सह समरं मार्गयते ।]

६ दुर्योधनः—(आवेगादासनादुत्तिष्ठन्) सूत रथमुपनय । सुन्दरक, त्वमपि मद्वचनात् त्वरिततरं गत्वा वयस्यमङ्गराज प्रतिबोधय । अलमतिसाहसेन । अभिन्न एवावयो सकल्प । न खलु भवानेको जीवितपरित्यागाकाङ्क्षी । किं तु

हत्वा पार्थान् सलिलमशिवं बन्धुवर्गाय दत्त्वा
मुक्त्वा वाष्पं सह कतिपयैर्मन्त्रिमिश्चारिभिश्च ।
कृत्वान्योन्य सुचिरमपुनर्भावि गाढोपगूढ
सत्यक्ष्यावो हततनुमिमा दु खितौ निर्वृतौ च ॥ १३ ॥

अथवा शोक प्रति मया न किंचित् सदेष्टव्यम् ।

वृषसेनो न ते पुत्रो न मे दु शासनोऽनुज ।
त्वा बोधयामि किमहं त्व मा संस्थापयिष्यसि ॥ १४ ॥

Sundaraka—Your Majesty taking off the covering of his body and determined to bring about his own death he is seeking battle with Partha even again

Duryodhana—(*Getting up from his seat with vehemence*) Charioteer bring my chariot Sundaraka go you too very quickly and console my friend the Anga-king at my bidding [thus] ' Away with extreme rashness Quite identical is our determination Not indeed are you alone desirous of giving up life But

Having killed the Pārthas offered inauspicious water to the group of our relatives, shed tears in company with a few [surviving] ministers and enemies and accomplished (lit made) mutual close embrace [such as is] not to take place again for a long time we shall give up this accursed body, being [at once] sorrow stricken and extremely happy (*mrirta*) 13

Or rather as regards grief I have no message to send

Vṛṣasena was not your son Duśśāsana was not my younger brother ' Why do I [then] give you to know [this philo o[ly]' [Why] should you compose me '

१ 'देव अजवि आरम्भो पुच्छीअदि (देव अद्यापि आरम्भ पृच्छ्यते ।)' २ ' न खलु त्वमाकाङ्क्षी भवानिदानीम् ' ३ नास्तीद वाक्य क्वचित् ४ ' वर्णी इति मया किंचित् सदेष्टव्यम् '

सुन्दरक —ज देवो आणवेदि । [यद्देव आज्ञापयति ।] (निष्क्रान्त)

दुर्योधन —सूत, तूर्णमेव रथमुपस्थापय ।

सूत —(कर्णं दत्त्वा) देव, हेषामिश्रितो नेमिध्वनि श्रूयते । तथा तर्कयामि नून परिजनोपनीतो रथ ।

दुर्योधन —सूत, गच्छ त्व सज्जीकुरु ।

सूत —यदाज्ञापयति देव (निष्क्रम्य पुन प्रविशति)

दुर्योधन —(विलोक्य) किमिति नारूढोऽसि ।

सूत —एप खलु तातोऽम्बा सजयाधिष्ठित रथमारुह्य देवस्य समीपमुपगतौ ।

दुर्योधन —किं नाम तातोऽम्बा च सप्राप्तौ । कष्टमतिबीभत्समाचरित दैवेन । सूत गच्छ त्व स्यन्दन तूर्णमुपहर । अहमपि तातदर्शन परिहरन्नेकान्ते तिष्ठामि ।

सूत —देव, त्वदेकशेषबान्धवावेतौ । कथमिव न समाश्वासयसि ।

Sundaraka—As Your Majesty command (*Goes out*)

Duryodhana—Charioteer bring the chariot quickly enough

Charioteer—(*Directing his ear* [*towards him*]) Your Majesty the sound of the rims [of wheels] mingled (*samvalita*) with the neighing [of horses] is heard I therefore guess the chariot is in all probability (*nunam*) brought by the servant

Duryodhana—Charioteer go you make [it] ready

Charioteer—As Your Majesty command (*Going out he enters again*)

Duryodhana—(*Having looked at him*) Why is it that you are not mounted ?

Charioteer—Here indeed have arrived in the vicinity of Your Majesty your father and mother mounted on a chariot in the charge (*adhisthita*) of Sanjaya

Duryodhana—What have father and mother really (*nāma*) arrived ? Alas an exceedingly loathsome thing has been done by fate ! Charioteer go you and quickly bring my chariot I shall also stay in a solitary place avoiding meeting with [lit being seen by] my father

Charioteer—Your Majesty they [that is your parents] have you as the one surviving kinsman How possibly should you not console them ?

१२ दुर्योधन—सूत, कथमिव समाश्वासयामि विमुखभागधेयः। पश्य।

> अद्यैवावां रणमुपगतौ तातमम्बां च दृष्ट्वा
> घ्रातस्ताभ्यां शिरसि विनतोऽहं दुःशासनश्च।
> तस्मिन् बाले प्रसभमरिणा प्रापिते तामवस्थां
> पार्श्वं पित्रोरहमुपगतः किं नु वक्ष्यामि ताभ्याम्॥ १५॥

तथाप्यवश्य वन्दनीयौ गुरू।

(निष्क्रान्तौ)

२ इति चतुर्थोऽङ्कः

Duryodhana—Charioteer how possibly can I whose fate is averse [to me], console them ? See.

Just to-day we both went to battle after seeing our father and mother By them was I who had bent [myself] low, smelt on the head and Duśśāsana [also] ! [Now] when that boy is forcibly reduced to that condition by the enemy, what possibly should I when gone near my parents, say to them ?

All the same the elders have necessarily to be offered obeisance to

(They both go out)

END OF ACT IV

पञ्चमोऽङ्कः

(ततः प्रविशति रथयानेन गान्धारी संजयो धृतराष्ट्रश्च)

धृतराष्ट्रः—वत्स संजय, कथय कथय कस्मिन्नुद्देशे कुलकुल्यानेकशेषप्रवालो वत्सो मे दुर्योधनस्तिष्ठति । कच्चिज्जीवति वा न वा ।

गान्धारी—जाद, जइ सच्चं जीवदि मे वच्छो ता कधेहि कस्सिं देसे वट्टदि । [जात, यदि सत्यं जीवति मे वत्सस्तत् कथय कस्मिन् देशे वर्तते ।]

संजयः—नन्वेष महाराज एक एव न्यग्रोधच्छायायामुपविष्टस्तिष्ठति ।

गान्धारी—(सकरुणम्) जाद, एआइ त्ति भणासि । किं णु क्खु संपदं भादुसदं से पस्से भविस्सदि । [जात, एकाकीति भणसि । किं नु खलु सांप्रतं भ्रातृशतमस्य पार्श्वे भविष्यति ।]

संजयः—तात, अम्ब, अवतरतं स्वैरं रथात् ।

(उभाववतरणं नाटयतः)

(ततःप्रविशति सनीडोपविष्टो दुर्योधनः)

संजयः—(उपसृत्य) विजयतां महाराजः । नन्वेष तातोऽम्बया सह प्राप्तः । किं न पश्यति महाराजः ।

ACT V

(*Then enter in a conveyance, a chariot Gāndhārī, Sañjaya and Dhṛtarāṣṭra*)

Dhrtarastra—Dear Sañjaya, tell [me], tell [me], in which region my dear boy Duryodhana, the one surviving sprout from the forest of the Kuru-family, is staying. Is he alive, or not ?

Gandhari—Child, if really my dear boy is alive, then tell [me] in which region he is.

Sanjaya—Well, here is His Majesty, sitting all alone, under the shade of a banian tree.

Gandhari—(*Pathetically*) Child, you say 'alone'! Indeed is it likely (*nu*) that a hundred brothers are at his side now ?

Sanjaya—Father, mother, slowly alight from the chariot.

(*Both gesticulate alighting*)

(*Then enters Duryodhana, sitting in shame*)

Sanjaya—(*Having drawn near*) May victory attend Your Majesty. Why (*nanu*), here father has arrived along with mother.

(दुर्योधनो वैलक्ष्यं नाटयति)

शल्यानि व्यपनीय कङ्कवदनैरुन्मोचिते कङ्कटे
बद्धेषु व्रणपट्टकेषु शनकैः कर्णे कृतापाश्रय ।
दूराधिर्जितसान्त्वितास्त्रपतीनालोकयँल्लीलया
सद्या पुत्रक वेदनेति न मया पापेन पृष्टो भवान् ॥ १

(धृतराष्ट्रो गान्धारी च स्पर्शनापेत्यालिङ्गत)

गान्धारी—वच्छ, अदिगाढप्पहारवेअणापज्जाउलस्स अम्हेसु सण्णिहिदेसु ण
३ पसरदि दे वाणी । [वत्स, अतिगाढप्रहारवेदनापर्याकुलस्यास्मासु सन्निहिते
ष्वपि न प्रसरति ते वाणी ।]

धृतराष्ट्र —वत्स, दुर्योधन, किमकृतपूर्वं संप्रति मय्यप्ययमव्याहारः ।
६ गान्धारी—वच्छ, जइ तुमं पि अम्हे णालवसि ता किं सपदं वच्छो दुस्सा-
सणो आलवदि अध दुम्मरिसणो वा अण्णो वा । [वत्स, यदि त्वमप्यस्मान्
लपसि तत् किं सांप्रतं वत्सो दुःशासन आलपत्यथ दुर्मर्षणो वान्यो वा ।]

(*Duryodhana gesticulates bewilderment*)

दुर्योधनः—

पापोऽहमप्रतिकृतानुजनाशदर्शी
तातस्य बाष्पपयसां तव चाम्ब हेतुः ।
दुर्जातमत्र विमले भरतान्वये वः
किं मां सुतक्षयकरं सुत इत्यवैषि ॥ २ ॥

गान्धारी—जाद, अलं परिदेविदेण । तुमं वि दाव एक्को इमस्स अन्धजुअलस्स मग्गोवदेसओ । ता चिरं जीव । किं मे रज्जेण जएण वा । [जात,
२ अलं परिदेवितेन । त्वमपि तावदेकोऽस्यान्धयुगलस्य मार्गोपदेशकः । तच्चिरं जीव । किं मे राज्येन जयेन वा ।]

दुर्योधनः—

मातः किमप्यसदृशं कृपणं वचस्ते
सुक्षत्रिया क भवती क च दीनतैषा ।
निर्वत्सले सुतशतस्य विपत्तिमेतां
त्वं नानुचिन्तयसि रक्षसि मामयोग्यम् ॥ ३ ॥

Duryodhana —

Sinful that I am, who have witnessed the slaughter of my younger brothers [slaughter] which has not been avenged, I am the cause of the tears of father, and of you, [O] mother ! Why do you regard me as your son—[me] who am unworthily born in the spotless Bharata race of yours and have become the cause of the destruction of your sons ? 2

Gāndhārī—Child, enough of bewailing. You at least are the only one to show the way to this blind couple. So live long. What use is a kingdom or victory to me ?

Duryodhana—

Mother, unaccountably (*kimapi*) unbecoming and undignified (lit, *miserable*) is [this] utterance of yours ! What an incongruity between you, an excellent Ksatriya woman, and this meekness of spirit (dinatā) ! [O you] who are void of motherly affection, you think not of this calamity of your hundred sons, [but merely try to] protect me, who am unworthy [of protection in this way] ! 3

१ 'ज्जो' २ 'अपि' ३ 'वेरेण (वैरेण)' ४ 'विहतं'.

नूनं विचेष्टितमिदं सुतशोकस्य ।

संजयः—महाराज, किं वाय लोकवादो वितथः 'न घटस्य कूपपतने
२ रज्जुस्तत्रैव प्रक्षेप्तव्या' इति ।

दुर्योधनः—अपुष्कलमिदम् । उपक्रियमाणाभावे किमुपकरणेन । (रोदिति)

धृतराष्ट्रः—(दुर्योधनं परिष्वज्य) वत्स, समाश्वसिहि । समाश्वासय चान्य-
६ निमामनिदीनां मातरं च ।

दुर्योधनः—तात, दुर्लभः समाश्वास इदानीं युष्माकम् । किं तु

कुन्त्या सह युवामद्य मया निहतपुत्रया ।
विराजमानौ शोकेऽपि तनयाननुशोचतम् ॥ ४ ॥

गान्धारी—जाद, एदं एव्व संपदं पभूदं जं तुमं वि दाव एक्को णाणुसोचि-
दव्वो । ता जाद, पसीद । एसो दे सीसञ्जली । णिवट्टेहि समरव्वावारादो ।
३ अपच्छिमं करेहि पिदुणो वअणम् । [जात, एतदेव सांप्रतं प्रभूतं यत् त्वमपि
तावदेको नानुशोचितव्यः तज्जात, प्रसीद । एष ते शीर्षाञ्जलिः । निवर्तस्व
समरव्यापारात् । अपश्चिमं कुरु पितुर्वचनम् ।]

Surely this is the work of grief for sons!

Sanjaya—Your Majesty, is this popular saying false, [namely] 'When a vessel has fallen in a well, the rope should not be thrown just there?'

Duryodhana—This is ungenerous (lit insufficient) What is the use of the instrument in the absence of those who are to be served therewith? (*Weeps*).

Dhrtarāstra—(*Having embraced Duryodhana*) Dear boy, take courage. And offer consolation to us and to this extremely miserable mother [of yours]

Duryodhana—Father, difficult to attain is consolation for you now. But,

Do you both bewail for your sons, shining even in sorrow, in company with Kuntī, whose sons will be killed by me to-day! 4

Gāndhārī—This itself is much at present that you alone at least are not to be mourned for. Therefore dear, be pleased. Here I fold my hands on my head before you. Desist from battle operation. Act up according to the last words of your father

६ धृतराष्ट्रः—वत्स, शृणु वचनं तवाम्बाया मम च निहताशेषबन्धुवर्गस्य। पश्य।

दायादा न ययोर्बलेन गणितास्तौ द्रोणभीष्मौ हतौ
कर्णस्यात्मजमग्रतः शमयतो भीतं जगत् फाल्गुनात्।
वत्सानां निधनेन मे त्वयि रिपुः शेषप्रतिज्ञोऽधुना
मानं वैरिषु मुञ्च तात पितरावन्धाविमौ पालय ॥ ५ ॥

दुर्योधनः—समरात् प्रतिनिवृत्य किं[3] मया कर्तव्यम्।

गान्धारी—जाद, जं पिदा दे विउरो वा भणदि। [जात, यत् पिता ते विदुरो वा भणति।]

संजयः—देव, एवमिदम्।

दुर्योधनः—संजय, अद्याप्युपदेष्टव्यमस्ति।

६ संजयः—देव यावत् प्राणिति तावदुपदेष्टव्यभूमिर्विजिगीषुः प्रज्ञावताम्।

Dhrtarāstra—Dear boy, listen to the words of your mother and of me, who have the (*entire aśeṣa*) group of my kinsmen killed. See,

Those [famous] Drona and Bhīsma, [relying] on whose strength the enemies [lit. the co-parceners] were not cared for, are killed. The world trembled before Phālguna, as he put to death (*śamayatah*) Karna's son in his [very] presence (*agratah* lit in front of him). Owing to the death of my dear boys [having been accomplished], the enemy has his vow now remaining unfulfilled with regard to you [alone] ! Give up your pride towards the enemies, dear boy, and save these blind parents (of yours). 5

Duryodhana—Having turned back from the battle-field, what should be done by me ?

Gandhari—Dear, what your father, or Vidura, would say.

Sanjaya—Your Majesty, so is this,

Duryodhana—Sanjaya, ought advice be offered even now ?

Sanjaya—Your Majesty, as long as he lives, so long is [a hero], desirous of securing victory [over his enemies], a proper object of advice to the wise.

१ 'मोघं' २ 'तात, अम्ब' इत्यधिकं कुत्रचित्। ३ 'किं करिष्यामि'।

दुर्योधन.—(सक्रोधम्) शृणुमस्तावद् भवत एव प्रज्ञावतोऽस्मान् प्रति

धृतराष्ट्र.—वत्स, युक्तवादिनि सञ्जये किमत्र क्रोधेन। यदि प्रकृतिमापद्यते तदहमेव भवन्तं ब्रवीमि।

दुर्योधन.—कथयतु तातः।

धृतराष्ट्र.—वत्स, किं विस्तरेण। सन्धत्तां भवानिदानीमपि युधिष्ठिरमीप्सित-पणबन्धेन।

दुर्योधन.—तात, तनयस्नेहवैक्लव्यादम्बा बालिशत्वेन सञ्जयश्च काममेव ब्रवीतु। युष्माकमप्ययं व्यामोहः। अथ वा प्रभवति पुत्रनाशजन्मा हृदयज्वरः। अन्यच्च तात, अस्खलितभ्रातृशतोऽहं यदा तदा अवधीरितवासुदेवसामोपन्यासः। सम्प्रति हि [illegible]नामहाचार्याङ्गराजचक्रनिरस्त स्वशरीरमात्रस्नेहाद्दावपुरुषव्रीडाव-

Duryodhana—(*With anger*) Let us just hear from you your[self] who [claim to be] wise an advice suitable [*pratirūpa*] for us.

Dhṛtarāṣṭra—Dear boy, what is the use of [entertaining] anger in this matter towards Sañjaya who is talking what is [but] proper (*yukta*)? If you would recover your natural state [of mind] then I would myself address [something] to you.

Duryodhana—Let [my] father say.

Dhṛtarāṣṭra—Dear boy what is the use of prolixity? Even now you should make peace with Yudhiṣṭhira by offering (*bandhena*) him the desired terms.

हतसुखावसान च कथमिव करिष्यति दुर्योधन सह पाण्डवै सन्धिम्। अन्यच्च
१८ नयवेदिन् सञ्जय,

हीयमानान् किल रिपून् नृपा संदधते कथम्।
दु शासनेन हीनोऽहं सानुज पाण्डवोऽधुना ॥ ६ ॥

धृतराष्ट्र—वत्स, एव गतेऽपि मत्प्रार्थनया न किंचिन्न करोति युधिष्ठिर।
अन्यच्च सर्वं देवायत्तं मन्यते युधिष्ठिर ।

२ दुर्योधन —कथमिव ।

धृतराष्ट्र —वत्स, श्रयता प्रतिज्ञा युधिष्ठिरस्य। नाहमेकस्यापि भ्रातुर्विपत्तौ प्राणान् धारयामिति । बहुच्छलत्वात् सग्रामस्यानुजनाशमाशङ्कमानो यदैव
६ भवते रोचते तदैवासौ सज्ज सधातुम्।

सञ्जय —एवमिदम्।

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the Pandava —[a peace] which would bring [only] shame to a man of noble spirit and which would end in misery ? Moreover, [O] Sanjaya [you] who [profess to] know politic

How indeed would king make peace with their enemies who are losing ? At present I am bereft of Duśśasana [and am therefore in a disadvantageous position] and the Pandava is accompanied by his brothers [and as such therefore would not be favourably disposed to listen to overtures of peace] 6

Dhrtarastra- Even when mater have reached this stage there is nothing which Yudhisthira would not do at my request Moreover Yudhisthira looks upon everything as being in the clutches of Fate

Duryodhana—How possibly

Dhrtarastra—Dear boy hear the vow of Yudhisthira viz 'I shall not sustain life on the death of even one younger brother' Owing to war abounding in many treacherous acts he apprehends the death of his brothers and [as such] is ready to make peace exactly when it pleases you

Sanjaya—So [is] this

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१ 'हीयमाना किल रिपून्नृपा सदधते कथम्। दु शासने हतेऽहीना सानुजा पाण्डवा कथम् ॥ २ 'सर्वमेतापद्गत नानुमन्यते,' 'सर्वदैव अनङ्गमानान मन्यते' 'सर्वदैवायत्तमानान मन्यते भवन्तम' इत्यपि पाठौ स्त।

गान्धारी—जाद, उपपत्तिजुत्त पडिवज्जस्स पिदुणो वअणम् । [जात, उप-पत्तियुक्तं प्रतिपद्यस्व पितुर्वचनम् ।]

दुर्योधन—तात, अम्ब, संजय,

एकेनापि विनानुजेन मरणं पार्थः प्रतिज्ञातवान्
भ्रातॄणां निहते शते ॑विगहते दुर्योधनो जीवितुम् ।
तं दुःशासनशोणिताशनमरिं भिन्नं गदाकोटिना ॑।
भीमं दिक्षु न निक्षिपामि कृपणः संधिं विदध्यामहम् ॥ ७ ॥

गान्धारी—हा जाद दुस्सासण, हा मदङ्कदुल्ललिद, हा जुअराअ, असुदपुव्वा क्खु कस्स वि लोए ईदिसी विपत्ती । हा वीरसदप्पसविणी हदगान्धारी दुक्ख-
२ सद पसूदा ण उण सुदसदम् । [हा जात दुःशासन, हा मदङ्कदुर्ललित, हा युवराज, अश्रुतपूर्वा खलु कस्यापि लोक ईदृशी विपत्तिः । हा वीरशतप्रसविनी हतगान्धारी दुःखशतं प्रसूता न पुनः सुतशतम् ।]

(सर्वे रुदन्ति)

Gandhari—Dear, accept the words of your father, which are in consonance with reason

Duryodhana—Father, mother, Sañjaya,

The Pārtha (i.e. Yudhiṣṭhira) has vowed death in the absence of even one younger brother [and] Duryodhana brings himself up to live, on his hundred brothers having been slain! Shall I not throw in [all] directions Bhīma, the enemy, that devourer of Duśśāsana's blood, mangled with the tip of my mace? Shall I [making] a miserable wretch of myself, make peace? 7

Gandhari—O darling Duśśāsana, O [you] so much fondled on my lap, O young prince, such destruction indeed has never been heard before in the world in the case of any one! Alas wretched Gāndhārī, who gave birth to hundred heroes, has [really] given birth to a hundred griefs, but not a hundred sons.

(*All weep*)

१ कोटिभिन्ने

६ संजयः—(बाष्पमुत्सृज्य) तात, अम्ब, प्रतिबोधयितुं [1]महाराजमिमां भूमिं युवामागतौ । तदात्मापि तावत् संस्तभ्यताम् ।

९ धृतराष्ट्रः—वत्स दुर्योधन, एवं विमुखेषु भागधेयेषु त्वयि चामुञ्चति सहजं मानमरिषु त्वदेकशेषजीविनावलम्बनेयं तपस्विनी गान्धारी कमवलम्बतां शरणमहं च ।

१२ दुर्योधनः—श्रूयतां यत् प्रतिपत्तुमिदानीं प्राप्तकालम् ।

> कलितभुवना भुक्तैश्वर्यास्तिरस्कृतविद्विषः
> प्रणतशिरसां राज्ञां चूडासहस्रकृतार्चनाः ।
> अभिमुखमरीन् घ्नन्तः संख्ये हताः शतमात्मजा
> वहतु सगरेणोढां तातो धुरं सहितोऽम्बया ॥ ८ ॥

विपर्यये त्वस्याधिपतेरुल्लङ्घितः क्षात्रधर्मः स्यात् ।

(नेपथ्ये महान् कलकलः)

Sanjaya—(*Having shed tears*) Father, mother, you two have come to this region in order to console His Majesty. So you should first compose yourselves at least.

Dhrtarastra—Dear boy Duryodhana, when Fate is thus adverse [to us], and you are not giving up natural pride towards the enemies, whom should poor (*tapasvinī*) Gāndhārī, who possesses you as the sole surviving support of her life, to resort to as protector, and [also] myself ?

Duryodhana—Hear what is fit to be done at present

Your hundred sons, who had subjugated (*kalita*) the world, who enjoyed sovereignty (*aiśvarya*) and despised their enemies and who were worshipped by thousands of crests of kings who had bent down their heads, have been killed in the war, while [themselves] killing their enemies face to face (*abhimukham*). [So] let father in company with mother bear the [same] yoke that was borne by Sagara.

But the contrary of this happening, the king's (*adhipateh*) duty as a Ksatriya will have been trangressed.

(*A great uproar behind the curtain*)

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१ 'सुद्धान् मन्तो '

३ गान्धारी—(आकर्ण्य । सभयम्) जाद, कहिं एद हाहाआरमिस्सं तूररसिदं सुणीअदि । [जात, कुत्रैतद् हाहाकारमिश्रं तूर्यरसितं श्रूयते ।]

सञ्जय—अम्ब, भूमिरियमेवंविधाना भीरुजनत्रासजननी महाहवानाम् ।

६ धृतराष्ट्र—वत्स, सञ्जय, ज्ञायताम् । अतिभैरवः खलु विस्तारी नादः । कारणेनास्य महता भवितव्यम् ।

दुर्योधन—तात, प्रसीद । पराङ्मुखं खलु दैवमस्माकम् । यावदस्मान्

९ किंचिदत्याहितं न श्रावयति तावदेवाज्ञापय मां समरावतरणाय ।

गान्धारी—जाद, मुहुत्तअं दाव मं मन्दभाइणिं समस्सासेहि । [जात मुहूर्तं तावन्मां मन्दभागिनीं समाश्वासय ।

१२ धृतराष्ट्र—वत्स, यद्यपि भवान् समराय कृतनिश्चयस्तथापि रह परप्रतीघातो पायश्चिन्त्यताम् ।

दुर्योधनः—

(अत्यक्ष हतबान्धवा मम परे हन्तु न योग्या रह-
किं वा तेन कृतेन तैरिव कृतं यन्न प्रकाश्य रणे।)

गान्धारी—जाद, एआई तुमम्। को दे सहाअत्तण करिस्सदि। [जात, एकाकी त्वम्। कस्ते साहाय्यं करिष्यति।]

दुर्योधनः—

एकोऽहं भवतीसुतक्षयकरो मातः कियन्तोऽरयः
मांद्य केवलमेतु दैवमधुना निष्पाण्डवा मेदिनी॥९॥

(नेपथ्ये। कल्कलानन्तरम्) भो भो योधा, निवेदयन्तु भवन्त कौरवे
श्वराय, इद महत् कदनं प्रवृत्तम्। अलमप्रियश्रवणपराङ्मुखत्वदा। यत
कालानुरूप प्रतिविधातव्यमिदानीम्। तथा हि।

त्यक्तप्राजनरश्मिरङ्कितततुः पार्थाङ्कितैर्मार्गणै
र्वोहे. स्यन्दनवर्त्मना परिचयादाकृष्यमाण. शनै।

Duryodhana—

My enemies (*pare*) who have killed my kinsmen in my presence (*prtyak am*) ought not to be killed (*hantum na yogyah*) secretly (*rahah*) What is the use of that being done, which like their doing, is not openly done in the battle? 9 (line 1 & 2)

Gandhārī—Dear, you are alone Who would render you help?

Duryodhana—

Alone I have been the cause of the death of your sons! Mother, how many are the enemies? Only let Fate come to [my] assistance and [now] the earth [will be] void of the Pandavas 9 (line 3 & 4)

(Behind the curtain *After an uproar* **)** O you warriors ho! may you tell [this] to the lord of the Kauravas Here a great slaughter has begun Enough of your turning your face away from hearing an unpleasant [news] For, now you ought to employ a remedy, which is proper for the occasion So indeed

Having cast off the whip and the reins, his body marked with arrows bearing the sign of [the name of] Partha [i e Arjuna], slowly drawn along by the horses owing to their acquaintance

१ 'नय न परान् हन्तु रहा मे क्षम' २ 'साम्य केवलमेतु' ३ 'शाम्द०'

वार्तामङ्गपतेर्विलोचनजलैरावेदयन् पृच्छतां
शून्येनैव रथेन याति शिबिरं शल्यः कुरूञ्शल्ययन् ॥१०॥

दुर्योधन —(श्रुत्वा। साशङ्कम्) आः, केनेदमविस्पष्टमशनिपातदारुण-मुद्घोषितम्। कः कोऽत्र भोः।

(प्रविश्य सम्भ्रान्तः) सूतः—हा, हताः स्मः। (आत्मानं पातयति)

दुर्योधन —अयि, कथय।

धृतराष्ट्रसंजयौ—कथ्यतां कथ्यताम्।

सूत —आयुष्मन्, किमन्यत्।

शल्येन यथा शल्येन मूर्च्छितः प्रविशता जनौघोऽयम्।
शून्यं कर्णस्य रथं मनोरथमिवाधिरूढेन ॥ ११ ॥

दुर्योधन —हा वयस्य कर्ण। (मोहमुपागतः)

गान्धारी—जाद, समस्सस समस्सस। [जात, समाश्वसिहि समाश्वसिहि।]

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with the chariot-paths and giving to know (*āvedayan*) to those that are asking, the news of the lord of the Angas with tears from his eyes, is Śalya proceeding to the camp with only a vacant chariot, [thus] piercing [the heart of] the Kurus ! 10

Duryodhana—(*Listening With apprehension*) Ah, by whom has this proclamation been made, indistinct and dreadful like the fall of a thunderbolt ? Who is here ? who ?-ho !

(*Having entered confused*) **Charioteer**—Alas, we are undone. (*Throws himself down*)

Duryodhana—Oh, tell.

Dhrtarāstra and Sanjaya—Let it be told, let it be told

Charioteer—Long-lived one, what else ?

Here the stream of the people has been thrown into a swoon by Śalya, while entering, as by a dart finding its way [in the body]—[Śalya] who is mounted on the vacant chariot of Karṇa, as on a vain desire ! 11

Duryodhana—Alas, friend Karṇa ! (*Faints away*)

Gāndhārī—Child, take courage, take courage.

¹ 'शून्ययन्'

२ संजयः—समाश्वसितु समाश्वसितु देवः ।

धृतराष्ट्रः—भोः, कष्टं कष्टम् ।

भीष्मे द्रोणे च निहते य आसीदवलम्बनम् ।
पुत्रस्य मे सुहृत् प्रेयान् राधेयः सोऽप्ययं हतः ॥ १२ ॥

वत्स, समाश्वसिहि, समाश्वसिहि । ननु भो । हतविधे,

अन्धोऽनुभूतशतपुत्रविपत्तिदुःखः
शोच्यां दशामुपगतः सह भार्ययाहम् ।
अस्मिन्नशेषितसुहृद्गुरुबन्धुवर्गे
दुर्योधनेऽपि हि कृतो भवता निराशः ॥ १३ ॥

वत्स दुर्योधन, समाश्वसिहि समाश्वसिहि । (समाश्वासय तपस्विनीं मातरं च[1])

दुर्योधनः—(लब्धसंज्ञः))

अयि कर्ण कर्णसुखदां प्रयच्छ मे
गिरमुद्गिरन्निव मुदं मयि स्थिराम् ।

Sanjaya—May Your Majesty, take courage, take courage.

Dhrtarastra—Alas, oh, alas !

On Droṇa and Bhisma having been killed, he who was the support, the dear friend of my son, that Rādheya also has here [*ayam*] been killed ! 12

Dear boy, take courage, take courage. I say (*nanu*), O accursed Fate,

A blind man, I, who have experienced the grief of the destruction of a hundred sons, have been [already] reduced to a pitiable condition along with my wife. [And now] even with regard to this Duryodhana, the group of whose friends, elders and kinsmen is totally destroyed, I have indeed been rendered hopeless by you. 13

Dear boy, Duryodhana, take courage, take courage. And give courage to your poor mother.

Duryodhana—(*With his consciousness regained*)

O Karṇa, vouchsafe to me words (*giram*), causing pleasure to the ear, [thus] pouring on me as it were lasting joy. [O you]

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१ 'वत्सस्य च सुहृच्छ्रुगे '

सततावियुक्तमकृताप्रियं प्रियं
वृषसेनवत्सल विहाय यासि माम् ॥ १४ ॥

(पुनर्मोहमुपागत) (सव समाश्वासयन्ति)

दुर्योधन —

मम प्राणाधिके तस्मिन्नङ्गानामाधिपे हते ।
उच्छ्वसन्नपि लज्जेऽहमाश्वासे तात का कथा ॥ १५ ॥

अपि च ।

शोचामि शोच्यमपि शत्रुहत न वत्सं
दुःशासनं तमधुना न च बन्धुवर्गम् ।
येनातिदुःश्रवमसाधु कृतं तु कर्णे
कर्तास्मि तस्य निधनं समरे जनस्य ॥ १६ ॥

गान्धारी—जाद, सिढिलेहि दाव क्खणमेत्तं बाप्पमोक्खम् । [जात, शिथिलय तावत् क्षणमात्रं बाष्पमोक्षम् ।]

who were [so] fond of Vrsasena you are going away, leaving me, who was always unseparated [from you] and who have done [you] no unpleasant thing ! 14

(*Faints away again*) (*All console him*)

Duryodhana—

On that lord of the Angas who was dearer to me than my life, having been killed I am ashamed even to breathe Why talk of consolation father ? 15

Moreover

I bewail not now for that dear boy Duśśasana killed by the enemy, though he deserves to be mourned for, not also for the collection of my kinsmen But I shall work the destruction in battle of that individual (*janah*) by whom was perpetrated on Karna the evil deed, [so] exceedingly painful to hear 16

Gandhari—Child just slacken for only a moment the flow of tears

१ 'कृत न वर्णे वर्णस्य तस्य निधने निधन कुलस्य' २ 'कुलस्य' इति मुद्रितपुस्तकपाठ.।

३ धृतराष्ट्रः—वत्स, क्षणमात्रं परिमार्जयाश्रूणि ।

दुर्योधनः—

मामुद्दिश्य त्यजन् प्राणान् केनचिन्न निवारितः ।
तत्कृते त्यजतो बाष्पं किं मे दीनस्य वार्यते ॥ १७ ॥

सूत केनैतदसंभवनीयमस्मत्कुलान्तकरणं कर्म कृतं स्यात् ।

सूतः—आयुष्मन्, एवं किल जनः कथयति ।

भूमौ निमग्नचक्रश्चक्रायुधसारथेः शरैस्तस्य ।
निहतः किलेन्द्रसूनोरस्मत्सेनाकृतान्तस्य ॥ १८ ॥

दुर्योधनः—

कर्णाननेन्दुस्मरणात् क्षुभितः शोकसागरः ।
वाडवेनेव शिखिना पीयते क्रोधजेन मे ॥ १९ ।

तात, अम्ब, प्रसीदतम् ।

Dhrtarāstra—Dear boy, wipe off your tears for only a moment.

Duryodhana—

While he was giving up his *life* for my sake he was not prevented by anybody. Why are [then] the tears that I shed for him, of me, [who have become] helpless, being warded off ? 17

Charioteer, by whom could this impossible deed, leading to the destruction of our family, have been perpetrated ?

Charioteer—Long-lived one, thus, I hear, the people say.

With the wheel [of his chariot] sunk in earth, he was killed, it is said, by the arrows of that son of Indra [that is, Arjuna], who possesses the discus-armed [Krsna] for his charioteer and who is [the veritable] Death to our army. 18

Duryodhana—

The ocean of my grief, agitated by the recollection of the moon of Karna's face, is [now] being drunk up by the fire (*śikhī*) arising from my anger, as by the submarine (*vāḍava*) one. 19

Father, mother, be pleased.

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१ केनापि न स वारितः ।

ज्वलनः शोकजन्मा मामयं दहति दुःसहः ।
१८ समानायां विपत्तौ मे वरं संशयितो रणः ॥ २० ॥

धृतराष्ट्रः—(दुर्योधनं परिष्वज्य । रुदन्)

भवति तनय सत्यं संशयः साहसेषु
द्रवति हृदयमेतद् भीममुत्प्रेक्ष्य भीमम् ।
अनिकृतिनिपुणं ते चेष्टितं मानशौण्ड
छलबहुलमरीणां सङ्गरं हा हतोऽस्मि ॥ २१ ॥

गान्धारी—जाद, तेण एव्व सुदसदकदन्तेण विओदरेण समं समरं मग्गसि ।
[जात, तेनैव सुतशतकृतान्तेन वृकोदरेण समं समरं मार्गयसे ।]

३ दुर्योधनः—तिष्ठतु तावद् वृकोदरः ।

पापेन येन हृदयस्य मनोरथो मे
सर्वाङ्गचन्दनरसो नयनामलेन्दुः ।
पुत्रस्तवाम्ब तव तात नयैकशिष्यः
कर्णो हतः सपदि तत्र शराः पतन्तु ॥ २२ ॥

This fire, born of grief, [and] difficult to bear, is burning me. The calamity being common [in either case], war, with uncertainty attaching to it, is preferable to me. 20

Dhṛtarāṣṭra—(*Having embraced Duryodhana. Weeping*)

Indeed, my boy, there is uncertainty in adventures. This my heart melts, having conceived to myself the terrible Bhīma. [O you] well-known for your pride, your action is not skilful in treachery, [but] the enemies' [method of] warfare abounds in deception (*chala*). Alas, I am undone! 21

Gāndhārī—Dear boy, do you seek battle with that very Vṛkodara, [who has been] Death to my hundred sons ?

Duryodhana—Let alone Vṛkodara for a while.

Let my arrows instantaneously (*sapadi*) fall on him by whom sinful one, was killed Karṇa, the cherished desire of my heart, the sandal-paste to all my limbs, the spotless moon to my eyes, a son to you, [O] mother, and the distinguished (lit. sole) disciple of yours in politics, [O] father ! 22

१ 'दर मनस्थितं त्वं' २ 'रश्मी गाङ्गेयप्रीतात्'

दुर्योधन—ननु संनिहितैवेयं गदा ।

३ गान्धारी—हा हदह्मि मन्दभाइणी । [हा हतास्मि मन्दभागिनी ।]

दुर्योधनः—अम्ब, अलमिदानीं कार्पण्येन । संजय, रथमारोप्य पितरौ शिबिरं प्रतिष्ठस्व । [१]इमागतोऽस्माकं शोकापनोदी जनः ।

६ धृतराष्ट्रः—वत्स, क्षणमेकं प्रतीक्षस्व यावदनयोर्भावमुपलभे ।

दुर्योधनः—तात, किमनेनोपलब्धेन । तद् गम्यताम् ।

(ततः प्रविशतो भीमार्जुनौ)

९ भीमः—भो भोः सुयोधनानुजीविनः, किमिति संभ्रमादयथातथं चरन्ति भवन्तः । अलमावयोः शङ्कया ।

कर्ता द्यूतच्छलानां जतुमयशरणोद्दीपनः सोऽतिमानी[२]
कृष्णाकेशोत्तरीयव्यपनयनमरुत् पाण्डवा यस्य दासाः ।

Duryodhana—Why, here is the mace just near !

Gāndhāri—Alas, I am undone, unfortunate as I am.

Duryodhana—Mother, away now with [this] abject misery. Sañjaya, start for the camp placing my parents on the chariot. The persons, who are to drive away our grief, have arrived.

Dhṛtarāṣṭra—Dear boy, wait for one moment till I find out their purpose.

Duryodhana—What is the use of this being known ?

(Then enter Bhīma and Arjuna)

Bhīma—Oh you dependents of Suyodhana, ho ! why is it that you are moving away in a disorderly fashion through confusion ? Away with fear from us two.

Where is that Duryodhana, the author of the deceits in gambling, the igniter of the house made of lac, that notorious, extremely proud man, the wind for tossing away the garment and hair of Kṛṣṇā, [he] of whom the Pāṇḍavas were [once]

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१ अस्मात् पर 'कथनत तानदिदमावयोरागमनं स्वामिनस्तस्य कुरुपतेः' इत्यधिकं वाक्यं कुत्रचित् २ 'अभिमानी' इत्यन्यत्र

कर्णालिङ्गनदायी वा पार्थप्राणहरोऽपि वा।
अनिवारितसंपातैरयमात्माश्रुवारिभिः ॥ २४ ॥

(नेपथ्ये। कलकलानन्तरम्) भो भोः कौरवबलप्रधानयोधाः, अलमस्मान-
वलोक्य भयादितस्ततो गन्तुम्। कथयन्तु भवन्तः कस्मिन्नुद्देशे सुयोधन-
३ स्तिष्ठतीति।

(सर्वे ससंभ्रममाकर्णयन्ति)

(प्रविश्य सभ्रान्तः) सूतः—आयुष्मन्,

प्राप्तावेकरथारूढौ पृच्छन्तौ त्वामितस्ततः।

सर्वे—कथं कथं।

सूतः—

स कर्णारिः स च क्रूरो वृककर्मा वृकोदरः ॥ २५ ॥

गान्धारी—(सभयम्) जाद, किं एत्थ पडिवज्जिदव्वं। [जात, किमत्र प्रतिपत्तव्यम्।]

Here my own self (*ātmā*) either securing [for me] an embrace with Karṇa, or depriving Pārtha of his life, [has been already installed] with the waters of tears, with their flow not checked (*anivārita*) 24

(Behind the curtain *After an uproar*) O you, principal warriors of the Kaurava army, away with fleeing here and there through fear at our sight. May you tell [us] in which region Duryodhana is staying [at present].

(*All listen with confusion*)

(*Having entered confused*) Charioteer—Long-lived one,

Two have arrived, who have mounted on the same chariot and are inquiring after you here and there. 25 (lines 1 & 2)

All—Who and who?

Charioteer—

That enemy of Karna and that ferocious Vṛkodara with deeds like those of a wolf! 25 (lines 3 & 4)

Gandhari—(*With fear*) Child, what ought to be done here?

[illegible]

दुर्योधन—ननु संनिहितैवेय गदा।

गान्धारी—हा हदह्मि मन्दभाइणी। [हा हतास्मि मन्दभागिनी।]

दुर्योधनः—अम्ब, अलमिदानीं कार्पण्येन। संजय, रथमारोप्य पितरौ शिबिरं प्रतिष्ठस्व। समागतोऽस्माकं शोकापनोदी जनः।

धृतराष्ट्रः—वत्स, क्षणमेकं प्रतीक्षस्व यावदनयोर्मन्त्रमुपलभे।

दुर्योधन—तात, किमनेनोपलब्धेन। तद् गम्यताम्।

(ततः प्रविशतो भीमार्जुनौ)

भीम—भो भोः सुयोधनानुजीविनः, किमिति संभ्रमादयथातथं चरन्ति भवन्तः[1]। अलमावयोः शङ्कया।

कर्ता द्यूतच्छलानां जतुमयशरणोद्दीपनः सोऽतिमानी[2]
कृष्णाकेशोत्तरीयव्यपनयनमरुत् पाण्डवा यस्य दासाः।

Duryodhana—Why, here is the mace just near!

Gandhari—Alas, I am undone, unfortunate as I am.

Duryodhana—Mother, away now with [this] abject misery. Sañjaya, start for the camp placing my parents on the chariot. The persons, who are to drive away our grief, have arrived

Dhrtarāstra—Dear boy, wait for one moment till I find out their purpose

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(Then enter Bhima and Arjuna)

Bhima—Oh you dependents of Suyodhana, ho! why is it that you are moving away in a disorderly fashion through confusion? Away with fear from us two

Where is that Duryodhana, the author of the deceits in gambling, the igniter of the house made of lac, that notorious, extremely proud man, the wind for tossing away the garment and hair of Krsna, [he] of whom the Pāndavas were [once]

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१ अस्मात् पर 'कथयत तावदिदमाव्ययोरागमनं स्वामिनस्तस्य कुरुपतेः' इत्यधिकं वाक्यं कुत्रचित् २ 'अभिमानी' इत्यन्यत्र

राजा दुःशासनादेर्गुरुरनुजशतस्याङ्गराजस्य मित्रं
क्वास्ते दुर्योधनोऽसौ कथयत न रुषा द्रष्टुमभ्यागतौ स्वः ॥ २६ ॥

धृतराष्ट्र :—संजय, दारुणः खल्वाक्षेपः पापस्य ।

संजय :—तात, कर्मणा कृतनिःशेषविप्रियाः संप्रति वाचा व्यवस्यन्ति ।

३ दुर्योधन :—सूत, कथय गत्वोभयोरत्र तिष्ठतीति ।

सूत :—यथाज्ञापयति देवः । (तावुपसृत्य) ननु भो वृकोदरार्जुनौ, एष महाराजस्तातेनाम्बया च सह न्यग्रोधच्छायायामुपविष्टस्तिष्ठति ।

४ अर्जुन :—आर्य, प्रसीद । न युक्तं पुत्रशोकोपपीडितौ पितरौ पुनरस्मद्दर्शनेन भृशमुद्वेजयितुम् । तद् गच्छावः ।

भीम :—मूढ, अनुल्लङ्घनीयः सदाचारः । न युक्तमनभिवाद्य गुरून् गन्तुम् ।

५ (उपसृत्य) संजय, पित्रोर्नमस्कृतिं श्रावय । अथवा तिष्ठ । स्वयं विश्राव्य नामकर्मणी वन्दनीया गुरवः । (रथादवतरतः)

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lives, the king the eldest of the hundred brothers [namely] Duśśāsana and others and the friend of the Aṅga-king ? [Do] tell [us] Not in anger have we come (come we have) to see him 26

Dhṛtarāṣṭra—Terrible indeed is the declaration of the villain

Sanjaya—Father, having done every [possible] injury by their deed, they are now acting with their tongue

Duryodhana—Charioteer, go and tell them both, 'Here does [Duryodhana] stand'

Charioteer—As Your Majesty commands (*Having approached them*) I say (*nanu*), O Vṛkodara and Arjuna, here is His Majesty sitting under the shade of the banian tree in company with his father and mother

Arjuna—Noble brother be pleased It is not proper greatly to distress again, by our sight, the parents [already] afflicted with grief for their sons Therefore let us go

Bhīma—Fool, [*rules of*] *decorum* [*lit good conduct*] ought not be transgressed It is not proper to go away without having saluted the elders (*Having approached*) Sanjaya, convey our salutation to the parents Or rather, stay. After personally announcing one's name and deed should the elders be saluted (*Both get down from the chariot*)

अर्जुनः—(उपगम्य) तात, अम्ब,

सकलरिपुजयाशा यत्र बद्धा सुतैस्ते
तृणमिव परिभूतो यस्य गर्वेण लोकः ।
रणशिरसि निहन्ता तस्य राधासुतस्य
प्रणमति पितरौ वां मध्यमः पाण्डवोऽयम् ॥ २७ ॥

भीमः—

चूर्णिताशेषकौरव्यः क्षीबो दुःशासनासृजा ।
भङ्क्ता सुयोधनस्योर्वोर्भीमोऽयं शिरसाञ्चति ॥ २८ ॥

धृतराष्ट्रः—दुरात्मन् वृकोदर, न खल्विदं भवतैव केवलं सपत्नानामपकृतम्। (यावत् क्षत्रं तावत् समरविजयिनो जिता हताश्च वीराः) तत् किमेव विकत्थ-
२ नाभिरस्मानुद्वेजयसि ।

भीमः—तात, अलं मन्युना ।

Arjuna—(*Having approached*) Father, mother,

On whom was fixed the hope of victory over all enemies by your sons, he by who in his pride was defied the world as though it were a straw—of that son of Rādhā the killer at the head of battle, this middle Pāndava is offering his salution to you, [O] parents ! 27

Bhīma—

Here bows with his head Bhīma, who has [already] pounded all the Kauravas, who is intoxicated (*kṣība*) with the blood of Duśśāsana and who will [soon] break the thighs of Suyodhana. 28

Dhṛtarāṣtra—Wicked-souled Vṛkodara, this injury to enemies has not been done just by you alone. As long as there is the warrior-class, so long will there be heroes victorious in battle and heroes vanquished and slain. Then, why do you afflict us by such boastings ?

Bhima—Father, enough of anger.

१ 'फाल्गुनः'

कृष्णा केशेषु कृष्टा तव सदसि वधूः पाण्डवानां नृपैर्यैः
सर्वे ते क्रोधवह्नौ कृतशलभकुलावज्ञया येन दग्धाः ।
एतस्माच्छ्रावयेऽहं न खलु भुजबलश्लाघया नापि दर्पात्
पुत्रे पौत्रैश्च कर्मण्यतिगुरुणि कृते तात साक्षी त्वमेव ॥ २९ ॥

दुर्योधन—अरे रे मरुत्तनय, किमेवं वृद्धस्य राज्ञः पुरतो निन्दितव्यमात्मकर्म श्लाघसे । अपि च ।

कृष्टा केशेषु भार्या तव तव च पशोस्तस्य राज्ञस्तयोर्वा
प्रत्यक्षं भूपतीनां मम भुवनपतेराज्ञया द्यूतदासी ।
अस्मिन् वैरानुबन्धे वद किमपकृतं तैर्हता ये नरेन्द्रा
बाह्वोर्वीर्यातिरेकद्रविणगुरुमदं मामजित्वैव दर्पः ॥ ३० ॥

Since (*yena*) all those princes, who dragged by the hair in your assembly, Krsna, the wife of the Pāṇḍavas, have been burnt down in the fire of my anger with the contempt proper to [be shown to] a brood [kula] of insignificant (*krśa*) moths—on this account am I causing [you] to hear [and] not indeed by way of boasting of my strength of arms, nor out of pride When the exceedingly great deed was performed by your son and grandsons, you yourself, father were the witness. 29

Duryodhana—O you son of Wind, why do you thus boast of your censureworthy deed in the presence of the old king? Moreover

The wife of you [namely, Bhima], and of you, a brute [that is Arjuna's], of that king [that is, Yudhisthira], or of those two [that is, Nakula and Sahadeva], was as a female slave [won] at gambling, dragged by the hair before the eyes of kings at the command of me, the lord of the earth. In this formation (*anubandhaḥ*) of hostility, say, what injury has been done by those kings, who are killed? [Is there] pride [on your part] even without having conquered me whose pride is great in [the possession of] the riches (*draviṇa*) in the form of the excessive prowess of my arms? 30

[1] [1] पुत्र. [2] २ [1] पुत्रै [3] ३ श्लाघनीया

आः दुरात्मन् एष न भवसि। (सक्रोधमुत्थाय हन्तुमिच्छति। धृतराष्ट्रो धृत्वोपवेशयति। भीमः क्रोधं नाटयति)

२ **अर्जुन**—आर्य, प्रसीद। किमत्र कोपेन।

अप्रियाणि करोत्येष वाचा शक्तो न कर्मणा।
हतभ्रातृशतो दुःखी प्रलापैरस्य का व्यथा॥ ३१॥

भीमः—अरे रे भरतकुलकलङ्क,

अत्रैव किं न विशसेयमहं भवन्तौ
दुःशासनानुगमनाय कटुप्रलापिन्।
विघ्नं गुरुर्न[1] कुरुते यदि मद्गदाग्र-[2]
निर्भिद्यमानरणितास्थनि ते शरीरे॥ ३२॥

अन्यच्च मूढ,

शोकं स्त्रीवन्नयनसलिलैर्यत् परित्याजितोऽसि
भ्रातुर्वक्षःस्थलविघटने यच्च साक्षीकृतोऽसि।

Ah, wicked-souled one, here you will be no more. (*Having got up in anger desires to strike* [*at Bhīma*]. *Dhṛtarāṣṭra holds him and makes him sit. Bhīma gesticulates anger*)

Arjuna—Noble brother, be pleased. What use is anger here?

This miserable man, his hundred brothers killed, is doing injury by speech, being unable [to do so] by action. What pain [can he give us] by his (unbridled talk i. e.) ravings? 31

Bhīma—O you blot on the family of Bharata,

Should I not slay you even here, that you might follow Duśśāsana, [O you] who loosely talk [such] bitter things, if [this] elderly person [namely, Dhṛtarāṣṭra] were not to put an obstacle in the way of your body having its bones shattered (*raṇita*) with a crash by the knob (*agra*) of my mace? 32

Moreover, fool,

That you were caused to give vent to your sorrow, like a woman, by means of your tears, and that you were made a witness to the tearing of your brother's chest—this was

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१ 'गुरू न कुरुतः' २ 'मत्कराग्र०'

आसीदेतत् तव कुनृपते कारणं जीवितस्य
क्रुद्धे युष्मत्कुलकमलिनीकुञ्जरे भीमसेने ॥ ३३ ॥

दुर्योधन—दुरात्मन्, भरतकुलापसद, पाण्डवपशो, नाहं भवानिव विकत्थनाप्रगल्भः। किं तु

द्रक्ष्यन्ति न चिरात् सुप्तं बान्धवास्त्वां रणाङ्गणे।
मद्गदाभिन्नवक्षोऽस्थिवेणिकाभीमभूषणम् ॥ ३४ ॥

भीम—(विहस्य) यद्येवं नाश्रद्धेयो भवान्। तथापि प्रत्यासन्नमेव कथयामि।

पीनाभ्यां मद्भुजाभ्यां भ्रमितगुरुगदाघातसंचूर्णितोरोः
ऊरस्याधाय पादं तव शिरसि नृणां पश्यतां श्वः प्रभाते।
त्वन्मुख्यभ्रातृचक्रोद्दलनगलदसृक्चन्दनेनानखाग्रं
स्त्यानेनार्द्रेण चाक्तः स्वयमनुभविता भूषणं भीममस्मि ॥ ३५ ॥

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the reason of [the continuation of] life of you an unworthy king [so long] when Bhimasena the elephant to the lotus pond of your family, head been enraged 33

Duryodhana—Villain wretch of the family of Bharata beast of a Pandava I am not audacious [enough] to boast like you But

Not after long will your kinsmen see you lying [dead] on the battle-field and possessing a frightful decoration in the form of the series (lit braid) of your chest bones broken by my mace ! 34

Bhima—(*Having smiled*) If so you are not [at all] to be disbelieved ! Yet I shall tell you what is [to happen] just in the near future

Having planted my foot on your head to-morrow in the morning inspite of [all] people looking—[of you] whose thighs shall have been pulverised by the strokes of the massive mace whirled round by my brawny arms—I shall myself enjoy the dreadful decoration smeared (*aktah*) [that I shall be all over] up to the [very] tips of my nails with the coagulated (*styana*) and wet sandal ointment in the form of the blood oozing on account of the tearing open (*uddalana*) of [bodies of the entire] group of brothers headed by you ! 35

(नेपथ्ये), भो भो भीमसेनार्जुनौ, एष खलु निहताशेषारातिचक्र आक्रान्त-
परशुरामाभिरामयशा प्रतापतापितदिङ्मण्डलस्थापितस्वजन श्रीमानजातशत्रु-
२ र्देवो युधिष्ठिर समाज्ञापयति ।

उभौ—किमाज्ञापयत्यार्य' ।

(पुनर्नेपथ्ये) कुर्वन्त्वाप्ता हतानां रणशिरसि जना वह्निसाद् देहभारा-
नश्रून्मिश्रं कथचिद् ददतु जलममी बान्धवा बान्धवेभ्य ।
मार्गन्तां ज्ञातिदेहान् हतनरगहने खण्डितान् गृध्रकङ्कै-
रस्त भास्वान् प्रयात सह रिपुभिरय सह्रियन्ता बलानि ॥३६॥

उभौ—यदाज्ञापयत्यार्यः (निष्क्रान्तौ)

(नेपथ्ये) अरे रे गाण्डीवाकर्षणबाहुशालिन्, अर्जुन, अर्जुन, केदाना गम्यते ।

(Behind the curtain) O you Bhimasena and Arjuna, oh ! here indeed His Majesty the glorious foeless Yudhisthira commands [you]—[Yudhisthira] the entire (aśeṣa) circle of whose enemies is killed who has won (lit. stepped on) the attractive glory of Paraśurama and who has established his own men in the [whole] circle of quarters brought under sway (tāpita , lit. heated) by his prowess

Both—What does our noble brother command

(Again behind the curtain) Let the related people consign to the fire the heaps of the bodies of those that are killed at the head of the battle Let these kinsmen with a great difficulty offer to their [dead] kinsmen the [funeral] water, mixed with their tears Let [people] search for the bodies of their relatives, torn by vultures and herons, in the thick mass (*gahana* lit, forest) of the people who have been killed Here the sun has reached the setting point along with our enemies Let the forces be withdrawn 36

Both— As our noble brother commands (*Both go out*)

(Behind the curtain) O you Arjuna, Arjuna shining with your arm that draw the Gandiva bow where can you go now ?

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१ दिङ्म... स्थापितस्वजन । २ मृग्यन्ताम् ३ म्रियन्ता ।

कर्णक्रोधेन युष्मद्विजयि धनुरिदं त्यक्तमेतान्यहानि
प्रौढं विक्रान्तमासीद् वन इव भवता शूरशून्ये रणेऽस्मिन्।
स्पर्शं स्मृत्वोत्तमाङ्गे पितुरनवजितन्यस्तहेतेरुपेत
कल्पाग्निः पाण्डवानां द्रुपदसुतचमूघस्मरो द्रौणिरस्मि ॥ ३७॥

धृतराष्ट्र —(आकर्ण्य । सहर्षम्) वत्स दुर्योधन, द्रोणवधपरिभवोद्दीपितक्रोधपावक पितुरपि समधिकबल शिक्षावानमरोपमश्चायमश्वत्थामा प्राप्त ।
३ तत् प्रत्युपगमनेन तावदय सभाज्यतां वीरः ।

गान्धारी—जाद, पच्चुग्गच्छ एदं महाभाअम् । [जात, प्रत्युद्गच्छैनं महाभागम्]

६ **दुर्योधन** —तात, अम्ब, किमनेनाङ्गराजवधाशंसिना वृथायौवनशस्त्रबलभरेण।

धृतराष्ट्र—वत्स, न खल्वस्मिन् काले पराक्रमवतामेवंविधानां वाङ्मात्रेणापि विरागमुत्पादयितुमर्हसि ।

This bow capable of conquering you, had been these days abandoned [by me] through anger against Karna [and therefore] on this battle field [thus rendered] void of heroes did your valour wax magnificently as in a wilderness Having recalled to my mind the [outrageous] touch on the head of my father, who had renounced his weapon [though] unconquered have I arrived the son of Drona the fire of universal destruction to the Pandavas and the devourer of the army of the son of Drupada 37

Dhrtarastra—(*Having listened With joy*) Dear boy Duryodhana, here has arrived Asvatthaman ; the fire of whose anger is highly (*ud*) enkindled by the insult of Drona's slaughter possessed of prowess greater even than his father who has had good training (*siksa*) and who resembles a god So let this warrior be honoured at least by being gone up to [for being received]

Gandhari—Child rise up to receive this man of great share

Duryodhana—Father mother what use is this [man] who longed for the death of the king of the Amgas and who [therefore] possesses in vain the burden of his youth weapon and strength ?

Dhrtarastra—Dear boy indeed it behoves you not at this time to create disaffection among [men possessed] of valour of this kind even by just a word

२ (प्रविश्य) अश्वत्थामा—विजयतां कौरवाधिपतिः ।

दुर्योधन—(उत्थाय) गुरुपुत्र, इत आस्यताम् । (उपवेशयति)

अश्वत्थामा—राजन् दुर्योधन,

कर्णेन कर्णसुभगं बहु यत् तदुक्त्वा
यत् सङ्गरेषु विहितं विदितं त्वया तत् ।
द्रौणिस्त्वधिज्यधनुरापतितोऽभ्यमित्र-
मेषोऽधुना त्यज नृप प्रतिकारचिन्ताम् ॥ ३८ ॥

दुर्योधन—(साभ्यसूयम्) आचार्यपुत्र,

अवसानेऽङ्गराजस्य योद्धव्यं भवता किल ।
ममाप्यन्तं प्रतीक्षस्व कः कर्णः कः सुयोधनः ॥ ३९ ॥

अश्वत्थामा—(स्वगतम्) कथमद्यापि स एव कर्णपक्षपातः, अस्मासु च परिभवः । (प्रकाशम्) राजन् कौरवेश्वर, एवं भवतु । (निष्क्रान्तः)

३ धृतराष्ट्र—वत्स, क एष ते व्यामोहो यदस्मिन्नपि काले एवंविधस्य महात्मा-

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(Having entered) Asvatthaman—Victory attend the supreme lord of the Kauravas

Duryodhana—*(Having got up)* Son of the Preceptor take a seat here *(Makes him sit)*

Asvatthaman—Your Majesty Duryodhana

By you is [already] known what has been done by Karna in the battles, after having said a good deal, which was [so] delightful to the ear But here is the son of Drona proceeding against the enemies with his bow strung Now, [O] king give up [all] anxiety of retaliation 38

Duryodhana—*(With indignation)* Son of the Preceptor,

Indeed it was meet for you to fight on the death of the king of the Angas ! Wait for my death too [For,] who is Karna, who Suyodhana ? (i. e either is identical with the other) 39

Asvatthaman –*(To himself)* How, even now [he has] the same partiality towards Karna and disregard for us ! *(Aloud)* Your Majesty the lord of the Kauravas, let it be so ! *(Goes out)*

Dhrtarastra—Dear boy what strange infatuation is this of yours that even at this [critical] time you [cause to arise i. e]

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१ कर्णसुखदं बहु यत्तदुक्त्वा

गस्याश्वत्थाम्नो वाक्पारुष्येणापरागमुत्पादयसि ।

दुर्योधन—किमस्याप्रियमनृत च मयोक्तम् । किं वा नेद क्रोधस्थानम् ।
६ पश्य ।

अकलितमहिमान क्षत्रियैरात्तचापैः
समरशिरसि युष्मद्भाग्यदोषाद् विपन्नम् ।
परिवदति समक्षं मित्रमङ्गाधिराजं
मम खलु कथयास्मिन् को विशेषोऽर्जुने वा ॥ ४० ॥

धृतराष्ट्र[1]—वत्स, तवापि कोऽत्र दोषः । अवसानमिदानीं भरतकुलस्य ।
गान्धारि, सजय, किमिदानीं करोमि मन्दभाग्य । (विचिन्त्य) भवत्वेव
३ तावत् । सजय, मद्वचनाद् ब्रूहि भारद्वाजमश्वत्थामानम् ।

स्मरति न भवान् पीतं स्तन्यं विभज्य सहामुना
मम च मृदित क्षौमं बाल्ये त्वदङ्गविवर्तनैः ।

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create disaffection of such a magnanimous person as Aśvatthaman by the harshness of your speech !

Duryodhana—What thing have I said to him which is unpleasant and untrue ? Is this possibly (वा) not a fit occasion for anger ? See

He is censuring in [my] presence, [my] friend the great lord of the Amgas, whose prowess could not be gauged by Ksatriyas that had taken up their bows, [but] who fell at the head of the battle through [some] flaw in *your* fortune ! Tell [me] indeed what difference there is to me between this [man] and Arjuna 40

Dhrtarastra—Dear boy, what fault is there of you even in this matter ? Now is [imminent] the end of the Bharata family ! Sanjaya what shall I do now, unfortunate as I am ? (*Having thought*) Well, thus [shall I] just [do] Sanjaya, say to Aśvatthaman, the descendant of Bharadvaja, at my word—

Do you not remember [how] this one's mother's milk shared with him, and drunk, in infancy, and my linen garment crushed by the rollings of your body ? There let not anger be entertained for a long time against this one [i = Suyodhana]

१ 'चिराय' २ मलिन

अनुजनिधनस्फीतात्छोकादतिप्रणयाच्च तद्
विकृतवचने मास्मिन् क्रोधश्चिरं क्रियतां त्वया ॥ ४१ ॥

संजयः—यदाज्ञापयति तातः । (उत्तिष्ठति)

धृतराष्ट्रः—अपि चेदमन्यत् त्वया वक्तव्यम् ।

यन्मोचितस्तव पिता वितथेन शस्त्रं
यत् तादृशः परिभवः स तथाविधोऽभूत् ।
एतद् विचिन्त्य बलमात्मनि पौरुषं च
दुर्योधनोक्तमपहाय विधास्यसीति ॥ ४२ ॥

संजयः—यदाज्ञापयति तातः । (निष्क्रान्तः)

दुर्योधनः—सूत, सांग्रामिकं मे रथमुपनय ।

१ सूतः—यदाज्ञापयत्यायुष्मान् । (निष्क्रान्तः)

धृतराष्ट्रः—गान्धारि, इतो वयं मद्राधिपतेः शल्यस्य शिबिरमेव गच्छावः । वत्स, त्वमप्येवं कुरु ।

(परिक्रम्य निष्क्रान्ताः सर्वे)

इति पञ्चमोऽङ्कः

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who uttered offensive (*vikrta*) words through grief [at his friend's death], augmented (*sphita*) by the death of his younger brothers, and through his excessive love [for Karna]. 41

Sanjaya—As father commands. *(Gets up)*

Dhrtarāstra—And in addition this other thing should be said by you.

How your father was led to abandon his weapon with a lie, [and] how an insult of that kind was offered to such [a personage] —having well (*vi*) thought of this [and also] of the strength and manliness of your own self, you will do [the right thing], leaving aside [i. e. not minding] the utterance of Duryodhana. 42

Sanjaya—As father commands. *(Goes out)*

Duryodhana—Charioteer, bring my chariot equipped for battle

Charioteer—As the long-lived one commands. *(Goes out)*

Dhrtarastra—Gāndhārī, from here let us go just to the camp of Śalya, the lord of the Madras. Dear boy, you also do so.

(Having moved about all go out)

END OF ACT V

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१ 'यद्वचनविकृतिष्वस्य क्रोधो मुधा क्रियते त्वया' २ अपहाय

षष्ठोऽङ्कः

(ततः प्रविशत्यासनस्थो युधिष्ठिरो द्रौपदी चेटी पुरुषश्च)

३ **युधिष्ठिरः**—(विचिन्त्य[1] निःश्वस्य च)

तीर्णे भीष्ममहोदधौ कथमपि द्रोणानले निर्वृते
कर्णाशीविषभोगिनि प्रशमिते शल्ये च याते दिवम् ।
भीमेन प्रियसाहसेन रभसात् स्वल्पावशेषे जये
सर्वे जीवितसंशयं वयममी वाचा समारोपिताः ॥ १ ॥

द्रौपदी—(सबाष्पम्) महाराज, पञ्चालिए त्ति किं ण भणिदम् । [महाराज, पाञ्चाल्येति किं न भणितम् ।]

३ **युधिष्ठिरः**—कृष्णे, ननु मया । (पुरुषमवलोक्य) बुधक—

पुरुषः—देव, आज्ञापय ।

युधिष्ठिरः—उच्यतां सहदेवः—'क्रुद्धस्य वृकोदरस्यापर्युषितदारुणां[2] प्रतिज्ञामुपलभ्य प्रनष्टस्य मानिनः कौरवराजस्य पदवीमन्वेष्टुमतिनिपुणमतयस्तेषु तेषु स्थानेषु

ACT VI

(Then enters Yudhisthira seated, Draupadi a maid and a man)

Yudhisthira—(*Having thought and heaved a sigh*)

The great ocean in the form of Bhisma having been crossed the fire in the form of Drona having somehow been put out (*prasamita*), the venomous snake (*āsīvisa*) in the form of Karna having been quelled and Śalya having repaired to heaven, by Bhima, to whom adventure is [so] dear, have we through rashness been thrown all into danger of life here, by his words (*vācā*). 1

Draupadi—(*With tears*) Your Majesty, why did you not say that 'by Pāñcali [have we all been thrown in danger of life ?]'

Yudhisthira—Krsna, why, it is I ! (*Having looked at the man*) Budhaka,—

Man—Your Majesty, give your command

Yudhisthira—Let Sahadeva be [thus] addressed—' Let spies of extremely clever mind and conversant with the truth regarding those various localities, and good ministers, having devotion [to us], with proclamation [of their duty] made to the

१ 'मचिन्त्य' २ अपर्युषितदारुणा'

परमार्थाभिज्ञाश्चरा सुसचिवाश्च भक्तिमन्तः पटुपटहरवव्यक्तघोषणाः सुयोधन-
नचारवेदिनः प्रतिश्रुतधनपूजाप्रत्युपक्रियाश्चरन्तु समन्तात् समन्तपञ्चकम्।
२ अपि च।

पङ्के वा सकते वा सुनिभृतपदवीवेदिनो यान्तु दाशाः
कुञ्जेषु क्षुण्णवीरुन्निचयपरिचया बल्लवाः संचरन्तु।
व्याधा व्याघ्राटवीषु स्वपरपदविदो ये च रन्ध्रेष्वभिज्ञा
ये सिद्धव्यञ्जना वा प्रतिमुनिनिलयं ते च चाराश्चरन्तु ॥ २ ॥

पुरुषः—यदाज्ञापयति देवः।
युधिष्ठिरः—तिष्ठ। एवं च वक्तव्यः सहदेवः।

ज्ञेया रहः शङ्कितमालपन्तः
सुप्ता रुगार्ता मदिराविधेयाः।

loud beat of drum, knowing the movements of Duyodhana and with rewards (*prati upakriyā*) in the form of money and honour promised (*pratiśruta*) to them—[let such spies and ministers] move around the Samantapancaka in search of the track of the proud king of the Kauravas, who has disappeared, on learning enraged Vrkodara's solemn declaration that ought not to stand unfulfilled overnight. Moreover,

Let fishermen, who can find out well concealed (*sunibhṛta*) track, go to marshes or sand. Let cowherds, familiar with [the look of] the clusters (*nicaya*) of creepers (*virut*) [when they are] trampled upon (*kṣuṇṇa*) move about in forests. And [let] hunters, capable of distinguishing between their own and others' foot-prints and very well acquainted with (*abhijñaḥ*) caves (*randhram*) [go about] in forests full of tigers. And let those spies who [would be] in the guise of ascetics visit every hermit's dwelling.

Man—As Your Majesty commands.

Yudhisthira—Stay. And Sahadeva should be thus addressed—

Those talking suspiciously in secret should be [thoroughly] known, [as also] those that have [apparently] gone to sleep, those that are distressed by disease (*ruk*) [and] those that are under the influence of wine. [Similarly such places should also be known

१ 'नागव्याघ्राटवीषु रसन्तपुरविदा' २ 'तेषु' ३ 'व्यार्ताश्च वने स्त्रियाः'

त्रासो मृगाणां वयसां विरावो
नृपाङ्कपादप्रतिमाश्च यत्र ॥ ३ ॥

पुरुष —यदाज्ञापयति देवः । (निष्क्रम्य पुन. प्रविश्य सहर्षम्) देव पाञ्चालकः प्राप्त' ।

युधिष्ठिर —त्वरितं प्रवेशय ।

पुरुषः—(निष्क्रम्य पाञ्चालकेन सह प्रविश्य) एष देव । उपसर्पतु पाञ्चालक' ।

पाञ्चालक'—जयतु जयतु देव । प्रियमावेदयामि महाराजाय देव्यै च ।

युधिष्ठिरः—पाञ्चालक, कच्चिदासादिता तस्य दुरात्मन कौरवाधमस्य पदवी ।

पाञ्चालक —न केवलं पदवी । स एव दुरात्मा देवीकेशाम्बराकर्षणमहापातकप्रधानहेतुरुपलब्धः ।

युधिष्ठिरः—साधु । भद्र, प्रियमावेदितम् । अथ दर्शनगोचरं गतः ।

पाञ्चालकः—देव, समरगोचर पृच्छ ।

as have in them] the fright (*trāsah*) of deer, the confused (*ru*) cry (*rāvah*) of birds and the prints (*pratima lit* image) of feet characterised by marps of kings 3

Man—As Your Majesty commands (*Having gone out and again entered with joy*) Your Majesty, Pañcalaka has arrived

Yudhisthira—Usher him quickly

Man—(*Having gone out and entered with Pāncālaka*) Here is His Majesty Let Pancalaka proceed near

Pancalaka—May victory attend Your Majesty, may victory attend ! I [shall] report agreeable news to Your Majesty and to the Queen also.

Yudhisthira—Pañcalaka, was the track of the wicked-souled wretch of the Kauravas found ?

Pancalaka—Not merely his track, [but] he himself, the evil souled one, the principal cause of the great sin, consisting of the pulling of the hair and garment of the Queen [is found].

Yudhisthira—Well [done] Good man, an agreeable news has been reported Then did he go within the range of sight ?

Pancalaka—Your Majesty, inquire [whether he has gone] within the range of fight

द्रौपदी—(सभयम्) कहं समरगोअरो वट्टइ मे णाहो। [कथं समरगोचरो
१२ वर्तते मे नाथः।]

युधिष्ठिरः—(साशङ्कम्) सत्य समरगोचरो मे वत्सः।

पाञ्चालकः—सत्यम्। किमन्यथा वक्ष्यते महाराजाय।

युधिष्ठिरः—

त्रस्तं विनापि विषयादुरुविक्रमस्य
चेतो विवेकपरिमन्थरतां प्रयाति।
जानामि चोद्धतगदस्य वृकोदरस्य
सारं रणेषु विजये परिशङ्कितश्च ॥ ४ ॥

(द्रौपदीमवलोक्य) अयि सुक्षत्रिये,

गुरूणां बन्धूनां क्षितिपतिसहस्रस्य च पुरः
पुराभूदस्माकं नृपसदसि योऽयं परिभवः।

Draupadī—(*With fear*) How, is my lord within the reach of fight?

Yudhisthira—(*With doubt*) Is my dear brother really within the reach of fight?

Pāncālaka—Indeed. Can [any thing] otherwise [than what is true] be reported to Your Majesty?

Yudhisthira—

Being frightened even without [any] cause, (lit. object, *visaya*) the mind of a man of great (*uru*) valour, attains excessive dulness of judgment. I know [full well] the prowess in battles of Vṛkodara, who has raised up his mace, and [at the same time, *ca-ca*] I have become very much apprehensive of success! 4

(*Having looked at Draupadi*) O excellent Ksatriya woman,

In the presence of the elderly persons, [in that] of the relatives [or friends], [and in that] of a thousand lords of earth this notorious (*soyam*) insult of ours which formerly took place (*abhut*) in the assembly of kings, O beloved, even the pair (*dvitayam*) will probably help [lit. cause] us to go to the

१ 'चोद्यत' २ 'विजयः परिशङ्कितश्च' 'भुजयोः परिशङ्कित वा'

प्रिये प्रार्यस्तस्य द्वितयमपि पारं गमयति
क्षयः प्राणानां नै कुरुपतिपशोर्वाद्यं निधनम् ॥ ५ ॥

अथवा कृत सदेहेन ।

ननूं सेनाद्य वीरेण प्रतिज्ञाभङ्गभीरुणा ।
(बध्यते केशपाशस्ते स चास्याकर्षणक्षमः ॥ ६ ॥

पाञ्चालक, कथय कथय कथमुपलब्धः स दुरात्मा कस्मिन्नुद्देशे किं वाधुना प्रवृत्तमिति ।

द्रौपदी—भद्द, कहेहि कहेहि । [भद्र, कथय कथय ।]

पाञ्चालक—शृणोतु देवो देवी च । अस्तीह देवेन हते मद्राधिपती शल्ये, गान्धारराजशलभे सहदेवशस्त्रानल प्रविष्टे, सेनापतिनिधननिराक्रन्दविरल्यो धोज्झितासु समरभूमिषु, रिपुबलपराजयोद्धतवल्गितविचित्रपराक्रमासादितवि-

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[yonder] shore (*pāram*) thereof, to day, viz, the end of our life or the destruction of the brute in the form of the lord of the Kurus 5

Or rather, away with doubt

Surely by that warrior, apprehensive of the violation of his vow, will to-day be tied up (*badhyate*) the mass of your hair and likewise would that notorious (*sa*) one, who was capable of pulling this, be killed (*badhyate*) 6

Pancalaka, tell, [do] tell how that evil-souled one was secured and in which region, and what at present is happening

Draupadi—Good man, tell, [do] tell

Pancālaka—May Your Majesty (*devah*) hear and [also] the Queen (*devi*) Well, when Śalya, the lord of the Madras, had *here been killed by Your Majesty*, when the moth *in the* form of the Gandhara king [that is, Sakuni] had entered the fire of Sahadeva's weapons, when the battle-fields had been left (*ujjhita*) by the thinned (*virala*) [ranks of] warriors that were loud in their lamentations (*nirakranda*) over the death of their Generals when your force , commanded by Dhrstadyumna, were moving

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१ प्रेयस्तस्य २ वा ३ पशोस्तस्य निधनम् । ४ 'गान्धारराजकुलशलभ' '० शलभकुले'

मुखारातिचक्रासु धृष्टद्युम्नाधिष्ठितासु च युष्मत्सेनासु, प्रनष्टेषु कृपकृतवर्मा-
श्वत्थामसु, तथा दारुणामपर्युषितां प्रतिज्ञामुपलभ्य कुमारवृकोदरस्य न ज्ञायते
९ क्वापि प्रलीनः स दुरात्मा कौरवाधमः ।

युधिष्ठिरः—ततस्ततः

द्रौपदी—अयि, परदो कहेहि । [अयि, परतः कथय ।]

१२पाञ्चालकः—अवधत्तां देवो देवी च। ततश्च भगवता वासुदेवेनाधिष्ठितमेकरथ-
मारूढौ कुमारभीमार्जुनौ समन्तात् समन्तपञ्चकं पर्यटितुमारब्धौ तमनासादि-
तवन्तौ च । अनन्तरं दैवमनुशोचति मादृशे भृत्यवर्गे, दीर्घमुष्णं च निश्वसति
१५कुमारे बीभत्सौ, जलधरसमयनिशासंचारितडित्प्रकरपिङ्गलैः कटाक्षैरादीपयति
गदां वृकोदरे, यत्किंचनकारितामधिक्षिपति विधेर्भगवति नारायणे, कश्चित्

haughtily (*uddhatam*) in consequence of the defeat of the enemy forces and had overpowered (*āsādita*) the flying hostile circles, by means of their extraordinary bravery and, when Kṛpa Kṛtavarman and Aśvatthāman had disappeared, it could not be (lit. was not) known where possibly (*api*) had disappeared that evil-souled wretch of the Kauravas on having come to know the vow of Prince Vṛkodara, so dreadful [as] it was not to remain unfulfilled over-night!

Yudhiṣṭhira—Then, [what] then?

Draupadī—Oh, tell [what happened] further.

Pāñcālaka—May Your Majesty and the Queen be attentive. And then the Princes, Bhīma and Arjuna, mounted on one [i.e. the same] chariot, driven by the divine Vāsudeva, began to wander hither and thither around the Samantapañcaka, but (*ca* = *kiṃ tu*) did not find [him] out. Then, while the group of servants like me was bemoaning [the evil wrought by] Fate, while Prince Bībhatsu was heaving a long and hot sigh, while Vṛkodara was illuminating his mace with his side-glances, reddish brown like a succession (lit. mass, *prakaraḥ*) of lightning flashes caused to be active in the night of the rainy season and while the divine Nārāyaṇa was censuring the utter unhelpfulness of Fate, a

१ 'खद्योत'

सविदितः कुमारस्य मारुतेरुज्झितमांसभारः प्रत्यग्रविशसितमृगलोहितचरणनिवसनस्त्वरमाणोऽन्तिकमुपेत्य पुरुषः श्वासप्रस्तार्धश्रुतवर्णानुमेयपदया वाचा कथितवान्—'देव कुमार, अस्मिन् महतोऽस्य सरसस्तीरे द्वे पदपद्धती समवतीर्णप्रतिबिम्बे। तयोरेका स्थलमुत्तीर्णा न द्वितीया। परत्र कुमारः प्रमाणम्' इति। ततः ससम्भ्रमं प्रस्थिताः सर्वे वयं तमेव पुरस्कृत्य। गत्वा च सरस्तीरं परिज्ञायमानसुयोधनपदलाञ्छनां पदवीमासाद्य भगवता वासुदेवेनोक्तम्—'भो वीर वृकोदर, जानाति किल सुयोधनः सलिलस्तम्भनां विद्याम्। तन्नूनं तेन त्वद्भयात् सरसीमेनामधिशयितेन भवितव्यम्।' एतच्च वचनमुपश्रुत्य रामानुजस्य सकलदिङ्निकुञ्जपूरितातिरिक्तमुद्भ्रान्तसलिलचरशकुन्तकुलं त्रासोद्भ्रान्तनक्रग्राहमालोड्य सरःसलिलं भैरवं च गर्जित्वा कुमार-

certain man who was well known to Prince [Bhimasena], the son of Wind, who threw off his load of flesh and whose legs and clothes were red with [the blood of] deer recently killed, hurrying [himself] having come near said in a speech the words of which had to be inferred from the syllables which were [but] half heard being caught in his [heavy] breathing 'Lord Prince, here on the bank of this lake there are two lines (*paddhati*) of foot prints having their impressions clearly (*sam*) planted. Out of the two one is [found to have] come up to [dry] land, [but] not the second. [As to what is to be done] further, the Prince is the [sole] authority.' Then in a great haste we all started having placed that [man] at the fore front. And going to the bank of the lake and having found a track wherein the marks of Suyodhana's feet were being recognised, the divine Vasudeva said, 'O valiant Vṛkodara, it is reported that Suyodhana knows the lore of paralysing the [operation of] water. Therefore surely he must be lying in this lake through fear of you.' And having heard these words of the younger brother of [Bala] Rama, by Prince Vṛkodara on having agitated the water of the lake [with such violence] that [the water] overflowed [the banks], filling the bowers in all directions, that the [entire] flock of acquatic birds was frightened away and that the crocodiles and sharks (*graha*) grew wild in terror, and having roared in a frightful manner, was said, 'O you who are in vain proud of your much

१ 'जलोत्तीर्णा'

२७वृकोदरेणाभिहितम्-' अरे रे वृथाप्रख्यापितालीकपौरुषाभिमानिन्, पाञ्चाल-
राजतनयाकेशाम्बराकर्षणमहापातकिन्, धार्तराष्ट्रपसद,

(जन्मेन्दोरमले कुले व्यपदिशस्यद्यापि धत्से गदां
मां दुःशासनकोष्णशोणितसुराक्षीबं रिपुं भाषसे ।
दर्पान्धो मधुकैटभद्विषि हरावप्युद्धतं चेष्टसे
मत्त्रासान्नृपशो विहाय समरं पङ्केऽधुना लीयसे ॥ ७ ॥

अपि च । भो मानान्ध,

पाञ्चाल्या मन्युवह्निः स्फुटमुपशमितप्राय एव प्रसह्य
प्रोन्मुक्तैः[1] केशपाशैर्हतपतिषु मया कौरवान्तःपुरेषु ।
भ्रातुर्दुःशासनस्य स्रवदसृगुरसः पीयमानं निरीक्ष्य
क्रोधात् किं भीमसेने विहितमसमये यत् त्वयास्तोऽभिमानः॥८॥

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proclaimed manliness, the great sinner in [i. e. as you caused] the dragging of the hair and garment of the daughter of the Pāñcāla king, the meanest among the sons of Dhṛtarāstra,

You claim (lit, mention) [your] birth in the spotless family of the Moon; you still wield the mace; you dub me an enemy, intoxicated with the wine in the form of the lukewarm blood of Duśśāsana; blinded by pride as you are, you act arrogantly even towards Hari, the destroyer of [the demons] Madhu and Kaitabha; [and curiousy enough] through fear of me, O brute of a man, you remain hidden in mud, having abandoned the battle-field. 7

Moreover, O [you] who are blinded by pride,

The fire of Pāñcālī's anger has evidently (*sphuṭam*) been well-nigh extinguished by the masses of hair, [which were] confusedly (*pra-ud*) loosened (*mukta*), when the ladies in the harem of the Kauravas, had [their] husbands forcibly killed by me. Having witnessed the blood of your brother Duśśāsana, flowing from his chest, [while it was] being drunk, what was done by you to Bhimasena, out of anger, that your self-respect should have been cast off by you at an inopportune hour (*samaya*) ? ' 8

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१ 'व्यासक्तैः'

द्रौपदी—णाह, अवणीदो मे मण्णु जइ पुणो वि सुलह दंसण भविस्सदि।
[नाथ, अपनीतो मे मन्युर्यदि पुनरपि सुलभ दर्शन भविष्यति।]

युधिष्ठिर—*कृष्णे, नामङ्गलानि व्याहर्तुमर्हस्यस्मिन् काले। भद्र, ततस्तत।*

पाञ्चालक—ततश्चैव भाषमाणेन वृकोदरेणास्तीर्य वीर्यक्रोधोद्धतभ्रमितभीषणगदापरिघशालिना सहसैवोल्लङ्घिततीरमुत्सन्ननलिनीवनमपविद्धमूर्च्छितग्राहमुद्भ्रान्तमत्स्यशकुन्तमतिभैरवारवभ्रमितवारिसंचयमायतमपि तत् सर समन्तादालोडितम्।

युधिष्ठिर—भद्र, तथापि किं नोत्थित।

पाञ्चालक—देव,

त्यक्त्वोत्थित सरभस सरसं स मूल—
मुद्भूतकोपदहनोग्रविषस्फुलिङ्ग।
आयस्तभीमभुजमन्दरवेल्लनाभि
क्षीरोदधे सुमथनादिव कालकूट॥ ९॥

Draupadi—My lord my anger would be removed if [your] sight could again be easily had!

Yudhisthira—Krsna it is not meet to utter inauspicious things at this time Good man, then, [what] then ?

Pancalaka—And then by Vrkodara who was thus speaking having proudly (*uddhatam*) whirled in his hand the terrible club like mace in rage and in valour, was stirred, even all of a sudden that lake though extensive on all sides in such a way that it [that is, the water in it] overflowed the banks, had the beds of lotus plants in it destroyed sharks battered and stupefied, fish and birds frightened away and the accumulation (*sancaya*) of water made to whirl round with an exceedingly terrible (*bhairava*) noise

Yudhisthira—Good man, did he not rise even then ?

Pancalaka—Your Majesty;

He hurriedly rose up Leaving the bottom of the lake, emitting sparks of the fire of his anger, resembling deadly poison thanks to the whirlings of the massive (*āyasta*) Mandara like arms of Bhima, even like the Kalakuta [which rose up] from the ocean of milk because of a vigorous (*su*) churning

१ द्रुत॰ ' २ ' सलिल सलील—'

युधिष्ठिर —साधु, कुरुक्षत्रिय, साधु।

द्रौपदी—पडिवण्णो समरो ण वा। [प्रतिपन्नः समरो न वा।]

पाञ्चालकः—उत्थाय च तस्मात् सलिलाशयात् करयुगलोत्तम्भिततोरणीकृत-भीमगदः कथयति स्म—'अरे रे मारुते, किं भयेन प्रलीनं दुर्योधनं मन्यते भवान्। मूढ, (अनिहतपाण्डुपुत्रः) प्रकाशं लज्जमानो विश्रमितुमध्यवसितवानस्मि पातालम्।' एवं चोक्ते वासुदेवकिरीटिभ्यां द्वावप्यन्त सलिलनिषिद्धसमरारम्भी स्थलमुत्तारितौ। आसीनश्च कौरवराजः क्षितितले गदां निक्षिप्य विशीर्णरथ-सहस्रं निहतकुरुशतगजवाजिनरसहस्रकलेवरसमर्दसंपतद्गृध्रकङ्कजम्बुकमस्म-द्वीरमुक्तसिंहनादमपमित्रबान्धवमकौरवं रणस्थानमवलोक्यायतमुष्णं च निश्व-सितवान्। ततश्च वृकोदरेणाभिहितम्—'अयि भोः कौरवराज, कृतं बन्धु-

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Yudhisthira—Well [done], excellent Ksatriya, well [done] !

Draupadi—Was a fight commenced or not ?

Pâncalaka—And having got up from that reservoir of water, with his terrible mace held up with both his hands and [thus] turned into an arch, he said, 'O you son of Wind, what, do you think Duryodhana lay concealed in dread ? Fool, without (a) having killed the sons of Pāṇḍu, I felt ashamed in the broad day-light [and consequently] resorted to the nether world for rest ' On this having been said, by with their commencement of battle in water prohibited by Vāsudeva and Arjuna, both of them were made to go up to dry land And the lord of the Kauravas, when he sat down, throwing his mace on the surface of the earth, heaved a deep and hot sigh on having seen the field of battle, where thousands of chariots lay shattered, where vultures, herons and jackals were falling upon the confused mass (*sammardah*) of the dead bodies (*kalevara*) of the hundred Kauravas and thousands of elephants, horses and men that were killed, where our warriors were giving out loud war-cries resembling lions' roars, from which [his] friends and kinsmen had disappeared and where there were no [partisans of the] Kauravas And then by Vrkodara was said, 'O you king of the Kauravas, ho ! away with grief (*manyu*) at the sight of the destruction of your relatives. Do not become dejected thus (*evam*)

नाशदर्शनमन्युना । मैव विषादं कृथाः पर्याप्ताः पाण्डवाः समरायाहमसहाय
२२ इति ।

पञ्चानां मन्यसेऽस्माकं यं सुयोध सुयोधन ।
दंशितस्यात्तशस्त्रस्य तेन तेऽस्तु रणोत्सवः ॥ १० ॥

इत्य श्रुत्वासूयान्विता दृष्टिं कुमारयोर्निक्षिप्योक्तवान् धार्तराष्ट्रः ।

'कर्णदुःशासनवधात् तुल्यावेव युवां मम ।
अप्रियोऽपि प्रियो योद्धुं त्वमेव प्रियसाहसः ॥ ११ ॥

इति । उत्थाय च परस्परक्रोधाधिक्षेपपरुषवाक्कलहप्रस्ताविततघोरसंग्रामौ विचित्रवि-
भ्रमभ्रमितगदापरिभासुरभुजदण्डौ मण्डलैर्विचरितुमारब्धौ भीमदुर्योधनौ । अह
३ च देवेन चक्रपाणिना देवसकाशमनुप्रेषित । आह च देवो देवकीनन्दनः ।
'अपर्युषितप्रतिज्ञे मारुतौ प्रनष्टे च कौरवराजे महानासीन्नो विषादः । सप्रति

'the Pandavas are quite equal to (lit enough or adequate *paryāpta*) the fight, [while] I am without a helpmate '

Whomsoever out of us five you consider, [O] Suyodhana, to be easy to fight with, with him let the festivity of fight of you who would have [duly] donned your armour and taken up your weapon take place !' 10

Having heard thus, the son of Dhrtarastra having cast an indignant glance at both the Princes said

' Owing to the slaughter of Karna and Duśśāsana both of you are just the same to me [But] just *you*, though [otherwise] unpleasant, are pleasant to fight with, a lover of adventures that you are ' 11

And having got up Bhima and Duryodhana, who commenced their terrific fight with an altercation of harsh words (lit words quarrel) containing taunts [hurled] in anger at each other and whose massive arms shone all round (*pari*) with the mace that was whirled round in wonderful revolutions, began to move about in circles. And I was sent in the vicinity of Your Majesty by the Lord who carries the discus in his hand And said the Lord, the delighter [i. e son] of Devaki ' Great was our dejection when

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१ ' किंचिदश्रुपातान्विता ' २ ' त्वमेकः '

पुनर्भीमसेनेनासादिते सुयोधने निष्कण्टकीभूत भुवनतलं परिकल्पयतु भवान् ।
६ अभ्युदयोचिताश्चानवरतं प्रवर्त्यन्तां समारम्भाः । कृत संदेहेन ।

पूर्यन्तां सलिलेन रत्नकलशा राज्याभिषेकाय ते
कृष्णात्यन्तचिरोज्झिते च कवरीबन्धे करोतु क्षणम् ।
रामे शातकुठारभासुरकरे क्षत्रद्रुमोच्छेदिनि
क्रोधान्धे च वृकोदरे परिपतत्याजौ कुतः संशयः ॥ १२ ॥

द्रौपदी—(सबाष्पम्) जं देवो तिहुअणणाहो भणादि तं कह अण्णहा भविस्सदि [यद् देवस्त्रिभुवननाथो भणति तत् कथमन्यथा भविष्यति ।]

३ पाञ्चालकः—न केवलमियमाशीः । असुरनिषूदनस्यादेशोऽपि ।

युधिष्ठिरः—को हि नाम भगवता संदिष्टं विकल्पयति । कः कोऽत्र भोः ।

(प्रविश्य) कञ्चुकी—आज्ञापयतु देवः ।

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the son of Wind took a vow that could not stand unfulfilled overnight and the Kaurava king disappeared. But now when Suyodhana has been found out by Bhimasena, may you look upon the world as cleared of [all] enemies (lit thorns) And let ceremonies appropriate for [the occasion of] prosperity be incessantly held. Away with doubt

Let pitchers, studded with jewels, be filled with water for your coronation. And let Krsna celebrate (*karotu*) festivity (*ksana*), at [the near prospect of] the tying of her braid, suspended for an exceedingly long period of time When [Parasu] Rama, the extirpator of the tree in the form of the Ksatriya caste, with his hand shining with the sharp axe as also Vrkodara, blinded with rage, has descended on the battle [field], whence can there be [any] doubt [regarding victory] ? 12

Draupadi—(*With tears*) How can that, which the Lord, the master of the three worlds, says, be otherwise ?

Pancalaka—Not merely is this a blessing [This is] also the command of the Destroyer of the demons

Yudhisthira—Who possibly will, to be sure (*hi*), doubt (*vikalpayati*) what has been ordered by the divine Lord ? Halloa, who is here, ho ?

(*Having entered*) **Chamberlain**—May Your Majesty command.

युधिष्ठिर —देवस्य देवकीनन्दनस्य बहुमानाद् वत्सस्य मे विजयमङ्गलाय प्रवर्त्यन्ता तदुचिताः समारम्भाः ।

कञ्चुकी—यदाज्ञापयति देव. (सोत्साह परिक्रम्य) भो भो. संविधातृणा पुरःसराः, यथाप्रधानमन्तर्वेश्मिका दौवारिकाश्च, एष खलु भुजदण्डपरिक्षेपोत्तीर्णकौरवपरिभवसागरस्य निर्व्यूढदुर्वहप्रतिज्ञाभारस्य सुयोधनानुजशतोन्मूलनप्रभञ्जनस्य दुःशासनोरःस्थलविदलननरसिंहस्य दुर्योधनोरुस्तम्भभङ्गविनिश्चितविजयस्य बलिनः प्राभञ्जनेर्वृकोदरस्य स्नेहपक्षपातिना मनसा मङ्गलानि कर्तुमाज्ञापयति देवो युधिष्ठिरः । (आकाशे) किं ब्रूथ–' सर्वतोऽधिकतरमपि प्रवृत्त किं नालोकयसि ' इति । साधु, पुत्रकाः, साधु । अनुक्तहितकारिता हि प्रकाशयति मनोगतां स्वामिभक्तिम् ।

Yudhisthira—*Out of reverence for* [the words of] the Lord, the delighter [i e the son] of Devaki, let appropriate ceremonies be commenced to [celebrate] the auspicious event of the victory of my dear brother.

Chamberlain—As Your Majesty commands *(Having walked about with enthusiasm)* O you leaders among the masters of ceremonies ho ! [O] chamberlains (*antarvesmikāh*) in your due order of rank, [O] door-keepers, here indeed is His Majesty Yudhisthira, with a mind falling on the side of [that is, favourable to,] through affection commanding you to observe auspicious festivities in honour of the powerful son of Wind, Vṛkodara, who has crossed the ocean of the insults [offered] by the Kauravas by means of the tossing about of his powerful arms, who has completely borne out difficult-to-bear, responsibility of his vow, who is [proved to be] a [veritable] hurricane for uprooting [the trees in the form of] the hundred younger brothers of Suyodhana, who has been [Lord] Narasimha [Man Lion himself] in the matter of the tearing open (*vidalana*) of Duśśasana's broad chest and whose victory is assured in the matter of breaking the pillar-like thighs of Duryodhana *(In the air)* What do you [people] say ?—Why, don t you see that [the festivity which has already] commenced on all sides with even greater [enthusiasm] ? Well [done] dear boys, well [done] Indeed disposition to do things beneficial, [though] not told, proclaims devotion to the master residing in the heart

युधिष्ठिरः—आर्य जयंधर।

कञ्चुकी—आज्ञापयतु देवः।

युधिष्ठिरः—गच्छ प्रियस्यापकं पाञ्चालकं पारितोषिकेण परितोषय।

कञ्चुकी—यदाज्ञापयति देवः। (पाञ्चालकेन सह निष्क्रान्तः)

द्रौपदी—महाराज, किंणिमित्तं उण णाहभीमसेणेण सो दुराआरो भणिदो—'पञ्चाणं वि अह्माणं मज्झे जेण दे रोअदि तेण सह दे संगामो होदु' त्ति। जइ मद्दीसुदाणं एक्कदरेण सह संगामो तेण पत्थिदो भवे तदो अचाहिदं भवे। [महाराज, किंनिमित्तं पुनर्नाथभीमसेनेन स दुराचारो भणितः-'पञ्चानामप्यस्माकं मध्ये येन ते रोचते तेन सह ते संग्रामो भवतु' इति। यदि माद्रीसुतयोरेकतरेण सह संग्रामस्तेन प्रार्थितो भवेत् ततोऽत्याहितं भवेत्।]

युधिष्ठिर—कृष्णे, एवं मन्यते जरासंधघाती। हतसकलसुहृद्बन्धुवीरानुजराजन्यासु कृपकृतवर्माश्वत्थामशेषास्वेकादशस्वक्षौहिणीष्वत्रान्धवः शरीरमात्रविभवः कदाचिदुत्सृष्टनिजाभिमानो धार्तराष्ट्रः परित्यजेदायुधं तपोवनं वा व्रजेत् सन्धिं वा पितृमुखेन याचेत। एवं सति सुदूरमतिक्रान्तः प्रतिज्ञाभारो भवेत् सकलरिपुजय-

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Yudhisthira—Worthy Jayandhara.

Chamberlain—May Your Majesty command.

Yudhisthira—Go, satisfy Pāñcālaka, who has reported welcome [news] with a [suitable] reward.

Chamberlain—As Your Majesty commands. (*Goes out with Pāñcālaka*)

Dravpadi—Your Majesty, but for what reason was the ill-behaved [Duryodhana] addressed by my lord Bhimasena thus ? 'Let your combat take place with whomsoever you like even from among us five.' If combat with one of the sons of Mādrī, be sought by him, then a great calamity would ensue.

Yudhisthiara—Kṛṣṇā, thus thinks the slayer of Jarāsandha. When his eleven *akṣauhiṇīs* with all his friends, kinsmen, warriors, younger brothers and kings in them killed have Kṛpa, Kṛtavarman and Aśvatthāman [alone] left, [in them], [already] the son of Dhṛtarāṣṭra, having no kinsman [ramaining] and whose [entire] possession (*vibhava*) would consist of merely his body,

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१ 'जयस्येति' 'अयस्येति'

श्चेति । समरं प्रतिपत्तुं पञ्चानामपि पाण्डवानामेकस्यापि नैव क्षमः सुयोधनः । शङ्के चाहं गदायुद्धं वृकोदरस्यैवानेन । अयि सुक्षत्रिये, पश्य ।

> क्रोधोद्गूर्णगदस्य नास्ति सदृशः सत्यं रणे मारुतेः
> कौरव्ये कृतहस्तता पुनरियं देवे यथा सीरिणि ।
> स्वस्त्यस्तूद्धतधार्तराष्ट्रनलिनीनागाय वत्साय मे
> शङ्के तस्य सुयोधनेन समरं नैवेतरेषामहम् ॥ १३ ॥

(नेपथ्ये) तृषितोऽस्मि भोस्तृषितोऽस्मि । सभावयतु कश्चित् सलिलच्छाया-सम्प्रदानेन माम् ।

युधिष्ठिर —(आकर्ण्य) कः कोऽत्र भोः ।

(प्रविश्य) कञ्चुकी—आज्ञापयतु देव ।

युधिष्ठिर—ज्ञायतां किमेतत् ।

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would perhaps, give up his pride renounce his weapon, or retire to a penance-grove or sue for peace through the mouth of his father If this were to happen, the responsibility of carrying out his vow would have gone a long way off as well as victory over *all* enemie Not even to one of even *(api)* all the five Pandavas is Suyodhana able to offer battle But (*ca*) I anticipate a fight with maces of him with Vrkodara only O excellent Ksatriya woman see

Verily there is no one equal to the son of Wind in battle, when he has raised aloft his mace in rage But in the Kaurava there in this deftness of hand, such as is [found] in the divine [Balarama], who carries a plough (*sira*) as his weapon] May bliss attend my dear brother, the elephant to the lotus-plant in the form of the insolent sons of Dhrtarastra I anticipate his combat with Suyodhana, not at all of other 13

(**Behind the curtain**) I am thirsty, ho ! I am thirsty. Let somebody honour me by offering water and shade

Yudhisthira –(*Listening*) Halloa, who is here, ho ?

(*Entering*) **Chamberlain**—May your Majesty command

Yudhisthira—Let what this is be ascertained

कञ्चुकी—यदाज्ञापयति देवः (निष्क्रम्य पुनः प्रविश्य) देव, क्षुत्पिपासितोऽतिथिरुपस्थितः ।

युधिष्ठिरः—शीघ्रं प्रवेशय ।

कञ्चुकी—यदाज्ञापयति देवः । (निष्क्रान्तः)

(ततः प्रविशति मुनिवेषधारी चार्वाको नाम राक्षसः)

राक्षसः—(आत्मगतम्) एषोऽस्मि चार्वाको नाम राक्षसः सुयोधनस्य मित्रं पाण्डवान् वञ्चयितुं भ्रमामि । (प्रकाशम्) तृषितोऽस्मि । संभावयतु मां कश्चिज्जलच्छायाप्रदानेन । (राज्ञः समीपमुपसर्पति)

(सर्वे उत्तिष्ठन्ति)

युधिष्ठिरः—मुने, अभिवादये ।

राक्षसः—अकालोऽयं समुदाचारस्य । जलप्रदानेन संभावयतु माम् ।

युधिष्ठिरः—जयन्धर, जयन्धर, सलिलं सलिलमुपनय । मुने, इदमासनम् । उपविश्यताम् ।

राक्षसः—(उपविश्य) ननु भवतापि क्रियतामासनपरिग्रहः ।

Chamberlain—As your Majesty commands. (*Having gone out and entered again*) Your Majesty, a hungry guest has arrived.

Yudhistira—Quickly usher [him in]

Chamberlain—As Your Majesty commands. (*Goes out*). (*Then enters a demon, named Cārvāka, wearing an ascetic's garb*)

Demon—(*To himself*) Here am I, a demon, named Cārvāka, a friend of Suyodhana, [and I] wander about with the purpose of deceiving the Pāṇḍavas. (*Aloud*) I am thirsty. Let somebody honour me by offering water and shade. (*Comes near the king*)

(*All rise up*)

Yudhisthira—Sage, I salute [you].

Demon—This is no proper time for etiquette. Let [your honour] honour me by offering water.

Yudhisthira—Jayandhara, Jayandhara, water, bring water. Sage, here is a seat. Please, sit down.

Demon—(*Having seated himself*) I say your honour should also accept a seat.

युधिष्ठिरः—(उपविश्य) कः कोऽत्र भोः ।

(प्रविश्य गृहीतभृङ्गारः) कञ्चुकी—(उपसृत्य) महाराज, शिशिरसुरभिसलिलसंपूर्णोऽयं भृङ्गारः पानभाजनं चेदम् ।

युधिष्ठिरः—मुने, निर्वर्त्यतामुदन्याप्रतीकारः ।

राक्षसः—(पादौ प्रक्षाल्योपस्पृशन् विचिन्त्य च) भोः, क्षत्रियस्त्वमिति मन्ये ।

युधिष्ठिरः—सम्यग्वेदी भवान् ।

राक्षसः—सुलभश्च स्वजनविनाशः संग्रामेषु प्रतिदिनम् । अतो नादेयं भवद्भ्यो जलादिकम् । भवतु । छाययैवानया सरस्वतीशिशिरतरङ्गस्पृशा मरुता चानेन विगतक्लमो भविष्यामि ।

द्रौपदी—बुद्धिमदिए, वीएहि महेसिं इमिणा तालविन्तेण । [बुद्धिमतिके, वीजय महर्षिमनेन तालवृन्तेन ।]

(चेटी तथा करोति)

राक्षसः—भवति, अनुचितोऽयमस्मासु समुदाचारः ।

Yudhisthira—(*Having seated himself*) Halloa, who is here ho? (*Having entered with a pitcher*) **Chamberlain**—(*Having drawn near*) Your Majesty, here is a pitcher, filled with cool and fragrant water, and here a drinking bowl.

Yudhisthira—Sage, let your thirst be quenched [lit., counteracted].

Demon—(*Having washed his feet and having reflected, while sipping water*) Oh, I suppose you are a Ksatriya.

Yudhisthira—Your honour has well found out.

Demon—And it is quite possible (*sulabha*) that every day in the battles you are losing your near relatives. Therefore water etc. must not be accepted from you. Let it be. I shall get rid of my fatigue by this very shade and by means of this wind that touches the cool billows of the Sarasvati

Draupadi—Buddhimatikā, fan the great sage with this fan

(*The maid does so*)

Demon—Worthy lady, improper is such courtesy towards us.

३३ युधिष्ठिरः—मुने, कथय कथमेवं भवान् परिश्रान्तः ।

राक्षस —मुनिजनसुलभेन कौतूहलेन तत्रभवतां महाक्षत्रियाणां द्वन्द्वयुद्धम-
वलोकयितुं पर्यटामि समन्तपञ्चकम् । अद्य तु बलवत्तया शारदातपस्यापर्या-
३६ प्तमेवावलोक्य गदायुद्धमर्जुनसुयोधनयोरागतोऽस्मि ।

(सर्वे विषादं नाटयन्ति)

कञ्चुकी—मुने, न खल्वेवम् । भीमसुयोधनयोरिति कथय ।

३९ राक्षसः—आः अविदितवृत्तान्त एव कथं मामाक्षिपसि ।

युधिष्ठिरः—महर्षे, कथय कथय ।

राक्षसः—क्षणमात्रं विश्रम्य सर्वं कथयामि भवतो न पुनरस्य वृद्धस्य ।

४२ युधिष्ठिरः—कथय किमर्जुनसुयोधनयोरिति ।

राक्षसः—पूर्वमेव कथितं मया प्रवृत्तं गदायुद्धमर्जुनसुयोधनयोरिति ।

Yudhisthira—Sage, tell us how [your honour is] thus fatigued.

Demon—With curiosity natural to the ascetic people, I wander about the Samantapañcaka in order to witness the duels of those worthy great Ksatriyas. But to-day, owing to the intensity of the autumnal sun, I have come [back], witnessing only in part (lit. unfinished) the mace-fight of Arjuna and Suyodhana.

(All gesticulate distress)

Chamberlain—Sage, not indeed [is this] so. Say '[the mace-fight] of Bhima and Suyodhana.'

Demon—Ah, just without knowing the facts, how do you [dare to] stop me?

Yudhisthira—Great sage, tell, [do] tell.

Demon—Resting for just a moment I shall tell you all, but not to this old [man].

Yudhisthira—Tell [me], '[Was the fight] between Arjuna and Suyodhana?'

Demon—I have already said before that a mace-fight ensued between Arjuna and Suyodhana.

युधिष्ठिर —न भीमसुयोधनयोरिति ।

४५ राक्षस —वृत्त तत् ।

(युधिष्ठिरो द्रौपदी च मोहमुपगतौ)

कञ्चुकी—(सलिलेनासिच्य) समाश्वसितु देवो देवी च ।

४८ चेटी—समस्ससदु समस्ससदु देवी । [समाश्वसितु समाश्वसितु देवी ।]

(उभौ संज्ञां लभेते)

युधिष्ठिरः—किं कथयसि मुने, वृत्तं भीमसुयोधनयोर्गदायुद्धमिति ।

५१ द्रौपदी—भअव, कहेहि कहेहि किं वुत्तं त्ति । [भगवन्, कथय कथय किं वृत्तमिति ।]

राक्षस —कञ्चुकिन्, कौ पुनरेतौ ।

कञ्चुकी—एष देवो युधिष्ठिरः । इयमपि पाञ्चालतनया ।

५४ राक्षस—आ, दारुणमुपक्रान्तं मया नृशंसेन ।

द्रौपदी—हा णाह भीमसेण । [हा नाथ भीमसेन ।] (मोहमुपगता)

कञ्चुकी— किं नाम कथितम् ।

Yudhisthira—[Was it] not between Bhima and Suyodhana ?

Demon—That is [already] over

(*Yudhisthira and Draupadi lose consciousness*)

Chamberlain—(*Sprinkling them with water*) May Your Majesty take courage and the Queen [also]

Maid—May the Queen take courage, take courage

(*Both get* [*back*] *consciousness*)

Yudhisthira—What do you say, sage, that the mace-fight between Bhima and Suyodhana is over ?

Draupadi—Divine Sir, tell [do] tell what has happened ?

Demon—Chamberlain, but who are these two ?

Chamberlain—This [is] His Majesty Yudhisthira This also [is] the daughter of the Pāncāla [king]

Demon—Ah, ruthless as I am, I have commenced a dreadful thing

Draupadi—Alas, my lord, Bhimasena ! (*Faints away*)

Chamberlain—What, pray was said [by you] ?

२७ चेटी—समस्ससदु समस्ससदु देवी । [समाश्वसितु समाश्वसितु देवी ।]

युधिष्ठिरः—(सास्रम्) ब्रह्मन्,

पदे संदिग्ध एवास्मिन् दुःखमास्ते युधिष्ठिरः ।
वत्सस्य निश्चिते तत्त्वे प्राणत्यागादयं सुखी ॥ १४ ॥

राक्षसः—[सानन्दमात्मगतम्] अयमेव मे प्रयत्नः । [प्रकाशम्] यदि त्ववश्यं कथनीयं तदा संक्षेपतः कथयामि । न युक्तं बन्धुव्यसनं विस्तरे-
३ णावेदयितुम् ।

युधिष्ठिर—[अश्रूणि मुञ्चन्]

सर्वथा कथय ब्रह्मन् संक्षेपाद् विस्तरेण वा ।
वत्सस्य किमपि श्रोतुमेष दत्तः क्षणो मया ॥ १५ ॥

राक्षसः—श्रूयताम् ।

तस्मिन् कौरवभीमयोर्गुरुगदाघोरध्वनौ संयुगे

द्रौपदी—[सहसोत्थाय] तदो तदो । [ततस्ततः ।]

Maid—May the Queen take courage, take courage.

Yudhisthira—(*With tears*) [O] Brāhmaṇa,

While this word [namely, 'over'] remains ambiguous, Yudhisthira experiences agony. [But] when the truth (*tattva*) regarding his dear brother is ascertained, he will be happy by abandoning his life. 14

Demon—(*With joy. To himself*) Just this is my endeavour. (*Aloud*) But if I must needs tell, then I shall tell in brief, It is not proper to report in detail the calamity overtaking a relative.

Yudhisthira—(*Shedding tears*)

By all means, [do] tell, [O] Brāhmaṇa, whether in brief or in detail. This moment I assign for hearing anything [however disastrous it may be] about my dear brother. 15

Demon—Listen.

During [the course of] that fight between the Kaurava and Bhima, in which there was a dreadful noise created by the huge maces— 16 line 1

Draupadi—(*Getting up at once*) Then, [what] then ?

राक्षसः—(स्वगतम्) कथं पुनरनयोर्लब्धसंज्ञतामपनयामि । (प्रकाशम्)

> सीरी सत्वरमागतश्चिरमभूत् तस्याग्रतः संङ्गरः ।
> आलक्ष्य प्रियशिष्यतां तु हलिना संज्ञा रहस्याहिता
> यामासाद्य कुरूत्तमः प्रतिकृतिं दुःशासनारौ गतः ॥ १६ ॥

युधिष्ठिरः—हा वत्स वृकोदर । (मोहमुपगतः)

द्रौपदी—हा णाह भीमसेण, हा मह परिभवपडीआरपरिच्चत्तजीविअ, जडासुरबअहिडिम्बकिम्मीरकीचअजरासघणिसूदण, सोअन्धिआहरणचाडुआर, देहि मे पडिवअणम् । [हा नाथ भीमसेन, हा मम परिभवप्रतीकारपरित्यक्तजीवित, जटासुरबकहिडिम्बकिर्मीरकीचकजरासंधनिषूदन, सौगन्धिकाहरणचाटुकार, देहि मे प्रतिवचनम् ।] (मोहमुपगता)

कञ्चुकी—(सास्रम्) हा कुमार भीमसेन, धार्तराष्ट्रकुलकमलिनीप्रालेयवर्ष, (ससंभ्रमम्) समाश्वसितु महाराज । भद्रे, समाश्वासय स्वामिनीम् । महर्षे,

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Demon—(*To himself*) How should I deprive these two of the consciousness they have regained? (*Aloud*)

The Plough-wielder [Balarama] arrived in [great] haste. For a long time the fight continued in his presence. But [at last] the Plough-holder, depending on [the relationship] actuated by affection for his pupil [viz. Duryodhana] secretly gave a hint, taking [advantage of] which the best of the Kurus had his vengeance wreaked on the enemy of Duśśāsana. 16 lines 2, 3 & 4

Yudhisthira—Alas, dear brother Vrkodara! (*Faints away*)

Draupadi—Alas, my lord Bhimasena, alas! [You] who abandoned your life in retaliating the insult offered to me, [O you] the slayer of Jatāsura, Baka, Hidimba, Kirmira, Kicaka and Jarāsandha, [O you] who humoured me by bringing the Saugandhika lotus, vouchsafe me a reply. (*Faints away*)

Chamberlain—(*With tears*) Alas, Prince Bhimasena, the hail (*praleya*) shower (*varsa*) to the lotus plant in the form of the group (*kulam*) of the sons of Dhrtarāstra! (*In confusion*)

त्वमपि तावदाश्वासय राजानम् ।

राक्षसः—(स्वगतम्) आश्वासयामि प्राणान् परित्याजयितुम् । (प्रकाशम्) भो भीमाग्रज, क्षणमेकमाचीयतां समाश्वासः । कथाशेषोऽस्ति ।

युधिष्ठिरः—(समाश्वस्य) महर्षे, किमस्ति कथाशेषः ।

द्रौपदी—(प्रतिबुध्य) भअवं, कहेहि कीदिसो कहासेसो त्ति । [भगवन्, कथय कीदृशः कथाशेष इति ।]

कञ्चुकी—कथय, कथय ।

राक्षसः—ततश्च गते तस्मिन् सुक्षत्रिये वीरसुलभां गतिं, समप्रसंगलितं भ्रातृवधशोकजं बाष्पं प्रमृज्य, भ्रातृवधशोकादपहाय गाण्डीवं, प्रत्यग्रक्षतजच्छटाचर्चितां तामेव गदां भ्रातृहस्तादाकृष्य, निवार्यमाणोऽपि संधिसुना वासुदेवेन,

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May Your Majesty take courage. Good woman, console [your] mistress. Great sage, you also just console His Majesty.

Demon—(*To himself*) I shall console him [only] to make him abandon his life. (*Aloud*) O elder brother of Bhima, let consolation be resorted to for [just] one moment. There is a remnant of the account [yet to be told].

Yudhisthira—(*Having recovered*) Great sage, what, is there a remnant of the story ?

Draupadī—(*Having got* [*back his*] *consciousness*) Divine Sir, [do] say of what kind the remaining part of the story is.

Chamberlain—Tell, [O] tell.

Demon—And then that excellent Ksatriya having attained the fate natural to (lit easy to get for) a warrior [that is, death while fighting], your younger brother Kiritin, the third [Pāṇḍava], having wiped off the tears which had copiously (*samargnam*) fallen and which had arisen from grief for the slaughter of his brother, and having thrown aside (*apa*) his Gāṇḍiva out of sorrow for his brother's slaughter, having taken out from his brother's hand that same mace which was smeared with a mass of fresh blood even while being dissuaded by Vāsudeva who was desirous of effecting peace, [he] began to

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१ 'चीरवान्' २ 'हते...नवितुमर्हते' ३ न दृश्यते वाक्याशोऽयं कल्पन-पुस्तके ।

आगच्छागच्छेति सोपहास भ्रमितगदाझङ्कारमूर्च्छितगम्भीरवचनध्वनिनाहूय-
मान. कौरवराजेन, तृतीयोऽनुजस्ते किरीटी योद्धुमारब्ध. । अकृतिनस्तस्य
२१ गदाघातान्निधनमुत्प्रेक्षमाणेन कामपालेनार्जुनपक्षपाती देवकीसूनुरतिप्रयत्नात्
स्वरथमारोप्य द्वारका नीत ।

युधिष्ठिर—साधु भो अर्जुन, तदेव प्रतिपन्ना वृकोदरानुगमनपदवी गाण्डीव
२४ परित्यजता । अहं पुन केनोपायेन प्राणपरित्यागाद् हृदयमुत्साहयिष्ये ।

द्रौपदी—हा णाह भीमसेण, ण जुत्त दाणिं दे कणीअस भादर असिक्खिद
गदाये दारुणस्स सत्तुणो अहिमुह गच्छन्त उवेक्खिदुम् ।[हा नाथ भीमसेन, न
२७ युक्तमिदानी ते कनीयास भ्रातरमशिक्षित गदाया दारुणस्य शत्रोरभिमुख
गच्छन्तमुपेक्षितुम् ।] (मोहमुपगता)

राक्षस —ततश्चाह—

३० युधिष्ठिर —भवतु मुने, किमत पर श्रुतेन । हा तात भीमसेन, कान्तार

fight [with Duryodhana] as he [Kiriti] was being mockingly challenged, with the words ' Come on, come on ' by the Kaurava king, the grave sound of whose words was intensified (*mūrcchita*) by the whiz of the mace, which was whirled By Kāmapāla [that is, Balarama], anticipating his death from a stroke of [Duryodhana's] mace inasmuch as he was not skilled (*akrtin*) [in a mace fight] was the son of Devaki, [ever so] partial to Arjuna, put with very great effort on his own chariot and taken to Dvārakā.

Yudhisthira—Well [done] O Arjuna ho ! well [done] At that very time was adopted by you, abandoning the Gāndiva bow the way by which to follow Vṛkodara But giving up my life by what means shall I cheer up my heart ?

Draupadi— Alas, my lord Bhimasena, it is not now proper for you to remain indifferent towards your younger brother, who is not trained in the mace [fight] while he is advancing in the face of a dreadful enemy (*Faints away*)

Demon— And then I—

Yudhisthira—Let this be [deemed enough], O sage ! what is

१ 'भ्रा-पर्यन्तनहा-प्रवृत्-सहिष्य'

व्यसनबान्धव, हा मच्छरीरस्थितिविच्छेदकातर, जतुगृहविपत्समुद्रतरणयानपात्र, हा किर्मीरहिडिम्बासुरजरासंधविजयमल्ल, हा कीचकसुयोधनानुजकमलिनीकुञ्जर

निर्लज्जस्य दुरोदरव्यसनिनो वत्स त्वया सा तदा
भक्त्या मे समदद्विपायुतबलेनाङ्गीकृता दासता ।
किं नामापकृतं मया तदधिकं त्वय्यद्य येद् गम्यते
त्यक्त्वानाथमबान्धवं सपदि मां प्रीतिः क्व ते साधुना ॥ १७ ॥

द्रौपदी—(संज्ञामुपलभ्योत्थाय च) महाराज, किं एदं वट्टइ । [महाराज, किमेतद् वर्तते ।]

३ युधिष्ठिरः—कृष्णे किमन्यत् ।

the use of hearing further than this? Alas, child Bhīmasena, [my] kinsman in the hardships of the forest [life], alas, [you] who were apprehensive (*kātara*) of a break in the [good] condition of my body, [O] vessel (*pātra*) for crossing (*taraṇa*) over the sea in the form of the calamity of the lac-house, alas, victorious wrestler with Kirmīra, the demon Hiḍimba and Jarāsandha, alas, elephant to the lotus-plant in the form of Kīcaka and the younger brothers of Suyodhana,

Out of devotion for me, shameless and addicted to gambling as I was, by you, [though] possessed of the strength of an *ayuta* elephants with rut [in their temples], was at that time accepted, dear brother, that [humiliating] slavery. What injury, greater than that, has possibly been done by me to you today that you are going away, having suddenly abandoned me, [now left] without a protector and without a kinsman? Where is that [well-known] affection of yours now? 17

Draupadī—(*Having recovered consciousness and got up*) Your Majesty, what is this that is happening?

Yudhiṣṭhira—Kṛṣṇā, what else?

१ 'सीदता' २ 'निर्वत्सलम्' ३ 'त्यक्त्वा नाथ सबान्धवं' ४ येनासि दूरं गतः'

स कीचकनिषूदनो बकहिडिम्बकिर्मीरहा
मदान्धमगधाधिपद्विरदसंधिभेदाशनिः ।
गदापरिघशोभिना भुजयुगेन तेनान्वित-
प्रियस्तव ममानुजोऽर्जुनगुरुर्गतोऽस्तं किल ॥ १८ ॥

द्रौपदी—(आकाशे दत्तदृष्टि) णाह भीमसेण, तुए किल मे केसा सज-मिदव्वा । ण जुत्त वीरस्स खत्तिअस्स पडिण्णाद सिढिलेदुम् । ता पडिवालेहि म जाव उवसप्पामि । [नाथ भीमसेन, त्वया किल मे केशाः संयमितव्याः । न युक्तं वीरस्य क्षत्रियस्य प्रतिज्ञातं शिथिलयितुम् । तत् प्रतिपालय मां यावदुपसर्पामि ।] (पुनर्मोहमुपगता)

युधिष्ठिर —(आकाशे) अम्ब पृथे, श्रुतोऽयं तव पुत्रस्य समुदाचारो मामेकमनाथं विलपन्तमुत्सृज्य क्वापि गत । तात जरासंधशत्रो, किं नाम वैपरीत्यमेतावता कालेनाल्पायुषि त्वयि समालोकितं जनेन । अथवा मयैव बहूपलब्धम् ।

He, the killer of Kicaka, the slayer of Baka, Hidimba and Kirmira, the thunderbolt in breaking the joint of the elephant in the form of the lord of the Magadhas blind with pride, [he] who possessed (*anvitah*) that [well known] pair of arms shining with the club like mace, [he] your loved husband, my younger and Arjuna's elder brother, has set, as is learnt (*kila*) 18

Draupadi—*(With her gaze fixed in the sky)* My lord Bhimasena, indeed by you have my hair to be tied up It is not proper for a valiant Ksatriya to grow slack with regard to what he has vowed Therefore wait for me till I approach *(Again loses consciousness)*

Yudhisthira—*(In the air)* Mother Prtha, has this courteous conduct of your son been learnt [by you] ? He has gone, where I do not know (*api*), having abandoned me, who am alone, help-less and lamenting Dear child, the enemy of Jarasandha, what possible total [good] change, contrary to your usual nature, was during this time observed by people in you, [who have turned out to be] [so] short lived ? Or rather, I myself have found much [in that direction]

दत्त्वा मे करदीकृताखिलनृपा यन्मेदिनीं लज्जसे
द्यूते यच्च पणीकृतोऽपि हि मया न कुप्यसि प्रीयसे।
स्थित्यर्थं मम मत्स्यराजभवने प्राप्तोऽसि यत् सूदता
वत्सैतानि विनश्वरस्य सहसा दृष्टानि चिह्नानि ते ॥ १९ ॥

मुने, किं कथयसि। ('तस्मिन् कौरवभीमयोः' ६।१६ इत्यादि पठति)।

राक्षसः—एवमेतत्।

युधिष्ठिरः—धिगस्मद्भागधेयानि।[१] भगवन् कामपाल, कृष्णाग्रज, सुभद्राभ्रातः,

ज्ञातिप्रीतिर्मनसि न कृता क्षत्रियाणां न धर्मो
रूढं सख्यं तदपि गणितं नानुजस्यार्जुनेन।
तुल्यः कामं भवतु भवतः शिष्ययोः स्नेहबन्धः
कोऽयं पन्था यदसि विमुखो मन्दभाग्ये मयीत्थम् ॥ २० ॥

That you blushed [instead of becoming puffed up] after having given to me the [entire] earth with all its kings caused to pay tribute; that you, though indeed offered as a stake by me in gambling, were not angry [with me, but] were pleased [instead]; that for maintaining my position you accepted the post of a cook in the abode of the king of the Matsyas —these, my dear brother, were the signs at once (*sahasa*) noticed by me of you very much (*ti*) exposed to destruction (*nasvara*) 19

Sage what do you say ? (*Repeats* vi 16 'During [the course of] that fight between the Kauravas and Bhima etc')

Demon—Thus is this !

Yudhisthira—Fie upon our fortune Divine Kamapala, elder brother of Krsna, brother of Subhadra,

Affection for relatives [which up to this time I thought you had] was not allowed to enter your mind, nor was the duty of Ksatriyas [which requires them to remain neutral when two warriors fight]; that friendship also, which had grown between your younger brother and Arjuna, was not shown any regard to [by you] I grant that your tie of affection may be equal in the case of both your pupils [namely, Bhima and Duryodhana] But what attitude is this that you have become thus averse to *me*, unfortunate as I am ! 20

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१ 'धिगल्पानि भागधेयानि'

(द्रौपदीमुपगम्य) अयि पाञ्चालि, उत्तिष्ठ । समानदुःखावेवावां भवाव । मूर्च्छया किं मामेवमतिसंधत्से ।

द्रौपदी—(संज्ञां लब्ध्वा) बन्धेदु णाहो दुज्जोहणरुधिरोल्लेण हत्थेण दुस्सासणविमुक्कं मे केसहत्थम्। हञ्जे बुद्धिमदिए, तव पच्चक्खं एव्व णाहेण पडिण्णादम्। (कञ्चुकिनमुपेत्य) अज्ज, किं संदिट्ठं दाव मे देवेण देवकीणन्दणेण पुणो वि केसबन्धण आरम्भीअदु त्ति । ता उवणेहि मे पुप्फदामाइं । विरएहि दाव कवरीम् । करेहि भअवदो णाराअणस्स वअणम् । ण क्खु सो अलिअं संदिसदि । अहवा किं मए संतत्ताए भणिदम् । अचिरगदं अज्जउत्तं अणुगमिस्सम् । (युधिष्ठिरमुपगम्य) महाराज, आदीवअ चिदाम्। तुमं वि खत्तधम्मं अणुबन्धन्तो एव्व णाहस्स जीविदहरस्स अहिमुहो होहि । अहवा जं दे रोअदि । [संज्ञां लब्ध्वा)बध्नातु नाथो दुर्योधनरुधिरार्द्रेण हस्तेन दुःशासनविमुक्तं मे केशहस्तम्। हञ्जे बुद्धिमतिके, तव प्रत्यक्षमेव नाथेन प्रतिज्ञातम्। (कञ्चुकिनमुपेत्य) आर्य, किं संदिष्टं तावन्मे देवेन देवकीनन्दनेन पुनरपि केशबन्धनमारभ्यतामिति। तदुपनय मे पुष्पदामानि । विरचय तावत् कबरीम् । कुरु भगवतो नारायणस्य वचनम् । न खलु सोऽलीकं संदिशति । अथवा किं मया संतप्तया भणितम् । अचिरगतमार्यपुत्रमनुगमिष्यामि । (युधिष्ठिरमुपगम्य) महाराज, आदीपय

(Having approached Draupadī) O Pañcālī, get up Let us just share our grief equally. Why do you thus deceive me by fainting ?

Draupadī—(*Gaining* [*back*] *consciousness*) Let my lord tie up, with [his] hand wet with Duryodhana's blood the mass of my hair loosened by Duśśāsana Dear Buddhimatikā, in your very presence was this vowed by my lord *(Having approached the Chamberlain)* Worthy Sir, what message, to be sure (*tāvat*) was sent to me by the Lord the son of Devakī—that the tying of my hair should even again be begun ? Then bring me wreaths of flowers just arrange my braid carry out the word of the divine Nārāyaṇa Not indeed would he send me a false message Or rather, what has been said by me, tormented [with grief] as I am ? I shall follow my lord, who has but just gone *(Having approached Yudhiṣṭhira)* Your Majesty, kindle the pyre You on your part while just following the duty of the Kṣatriya caste, face [th

चिताम् । त्वमपि क्षत्रधर्ममनुवर्तमानेन नाथस्य जीवितहरस्याभिमुखो भव । अथवा
१८ यत् ते रोचते ।]

युधिष्ठिरः—युक्तमाह पाञ्चाली । कञ्चुकिन्, क्रियतामियं तपस्विनी चितासंविभागेन सह्यवेदना । ममापि सज्जं धनुरुपनय । अलमथवा धनुषा ॥

तस्यैव देहरुधिरोक्षितपाटलाङ्गी-
मादाय संयति गदामपविध्य चापम् ।
भ्रातृप्रियेण कृतमद्य यदर्जुनेन
श्रेयो ममापि हि तदेव कृतं जयेन ॥ २१ ॥

राक्षसः—राजन्, रिपुजयविमुखं ते यदि चेतस्तदा यत्र तत्र वा प्राणत्यागं कुरु । वृथा तत्र गमनम् ।

२ कञ्चुकी—(धिङ्मुने, राक्षससदृशं हृदयं भवतः) ।

राक्षसः—(सभयम् । स्वगतम्) किं ज्ञातोऽहमनेन । (प्रकाशम्) भोः

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man who deprived my lord of his life. Or rather, [do] what pleases you.

Yudhisthira—Pāñcālī has said [what is] meet. Chamberlain, let the poor woman be made one with her agony bearable by providing her with a pyre. To me also bring the bow [made] ready (for use). Or rather, away with the bow.

For (*hi*), that alone is better for me also [to do], which was done by Arjuna, attached to his brother [Bhīma] as he was, in battle to-day, after having thrown away his bow and taken up the mace red all over through being smeared with the blood from just *his* [that is, Bhīma's] body. Away with victory. 21

Demon—King, if your mind is averse to [making any attempts of winning] victory over the enemy, then abandon your life either here or there [that is at any other place]. To no purpose is it to go there.

Chamberlain—Fie [upon you], sage. Your heart is like [that of] a demon.

Demon—(*With fear. To himself*) What, am I known by him [to be a demon]? (*Aloud*) O chamberlain, with maces indeed

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१ 'संप्रति'

कञ्चुकिन्, तयोर्गदया खलु युद्धं प्रवृत्तमर्जुनदुर्योधनयोः। जानामि च तयोर्गदायां भुजसारम्। दुःखितस्य पुनरस्य राजर्षेरपरमनिष्टश्रवणं परिहरन्नेवं ब्रवीमि।

युधिष्ठिर—(बाष्पं विसृजन्) साधु महर्षे, साधु। सुस्निग्धमभिहितम्।

कञ्चुकी—महाराज, किं नाम शोकान्धतया देवेन देवकल्पेनापि प्राकृतेनेव त्यज्यते क्षात्रधर्मः।

युधिष्ठिर—आर्य जयधर,

> शक्ष्यामि तौ परिघपीवरबाहुदण्डौ
> वित्तेशशक्रपुरदर्शितवीर्यसारौ।
> भीमार्जुनौ क्षितितले प्रविचेष्टमानौ
> द्रष्टुं तयोश्च निधनेन रिपुं कृतार्थम्॥ २२॥

अयि पाञ्चालराजतनये, मद्दुर्नयप्राप्तशोच्यदशे, यथा संदीप्यते पावकस्तथा

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has the combat between Arjuna and Suyodhana commenced And I know the strength of arms of both in [wielding] a mace But I say so with a view to avoiding another unpleasant [news] being heard by this royal sage, who is [already] afflicted

Yudhisthira—(*Shedding tears*) Well [done] great sage well [done] [Something] very full of affection has been said [by you]

Chamberlain—Your Majesty, why, pray (*nāma*), is a Ksatriya's duty through blindness of grief, being abandoned by Your Majesty, though resembling a god even as by an ordinary man?

Yudhisthira—Worthy Jayandhara,

Shall I be able to see those Bhima and Arjuna struggling hard (*pra*) on the surface of the ground [in the throes of death] and the enemy [triumphant at] having attained his object in their death—[Bhima and Arjuna] with their club-like arms massive like a [city's] bolt (*parigha*) and with the essence of their valour displayed at the cities of the lord of wealth [that is, Kubera] and Śakra [that is Indra, respectively] ? 22

O daughter of the Pañcāla king [you] who have reached

सहितावेव बन्धुजनं समवयाव. ।

द्रौपदी—अज्ज, करेहि दारुसचअम् । पज्जलीअदु चिदा । तुवरदि मे हिअअं णाधं पेक्खिदुम् । (सर्वतोऽवलोक्य) कहं ण को वि णाधेण विणा महाराअस्स वअणं करोदि । हा णाह भीमसेण, तं एव्व एदं राअउलं तुए विरहिदं परिअणो वि संपदं परिहरदि । [आर्य, कुरु दारुसंचयम् । प्रज्वाल्यतां चिता । त्वरते मे हृदयं नाथं प्रेक्षितुम् । (सर्वतोऽवलोक्य) कथं न कोऽपि नाथेन विना महाराजस्य वचनं करोति । हा नाथ भीमसेन, तदेवेदं राजकुलं त्वया विरहितं परिजनोऽपि सांप्रतं परिहरति ।]

राक्षस —सदृशमिदं भरतकुलवधूनां यत् पत्युरनुमरणम् ।

युधिष्ठिर —महर्षे, न कश्चिच्छृणोति तावदावयोर्वचनम् । तदिन्धनप्रदानेन प्रसादः क्रियताम् ।

राक्षस —मुनिजनविरुद्धमिदम् । (स्वगतम्) पूर्णो मे मनोरथः । यावदनुप-

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a deplorable condition through my bad 'polity,' as the fire is enkindled, so shall we, just in each other's company, honour our kinsman [namely Bhimasena]

Draupadi—Worthy Sir, gather up wood Let a pyre be enkindled My heart hastens to see my lord (*Having seen on all sides*) How, nobody obeys the word of His Majesty in the absence of my lord Alas, my lord Bhimasena, this is the same royal family, [but] being deprived of you, even the servants are now avoiding it.

Demon—Proper is this for ladies of the Bharata family viz, following their husband in death

Yudhisthira—Great sage, nobody is even listening to our words Therefore let a favour be done [us by providing fuel.

Demon—This is incompatible with [the character of] hermits. (*To himself*) My heart's longing is fullfilled Let me then

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१ नास्तीदं वाक्यं क्वचित् २ 'अज्ज एसो तुए विणा महाराअो परिअणेण वि परिहवीअदि । (अत्र एष त्वया विना महाराजः परिजनेनापि परिभूयते ।)'

लक्षितः समिन्धयामि वह्निम् । (प्रकाशम्) राजन्, न शक्नुमो वयमिहैव स्थातुम् । (निष्क्रान्त.)

युधिष्ठिरः—कृष्णे, न कश्चिदस्मद्वचनं करोति । भवतु । स्वयमेवाहं दारुसंचयं कृत्वा चितामादीपयामि ।

द्रौपदी—तुरवदु तुरवदु महाराओ । [त्वरतां त्वरतां महाराजः ।]

(नेपथ्ये कलकलः)

द्रौपदी—(सभयमाकर्ण्य) महाराअ, कस्स वि एसो बलदप्पिदस्स विसमो सङ्खणिग्घोसो सुणीअदि । अवरं वि अप्पिअं सुणिदुं अत्थि णिब्बन्धो तदो विलम्बीअदु । [महाराज, कस्याप्येष बलदर्पितस्य विषमः शङ्खनिर्घोषः श्रूयते । अपरमप्यप्रियं श्रोतुमस्ति निर्बन्धस्ततो विलम्ब्यताम् ।]

युधिष्ठिर —न खलु विलम्ब्यते । उत्तिष्ठ ।

(सर्वे परिक्रामन्ति)

युधिष्ठिरः—अयि पाञ्चालि, अम्बायाः सपत्नीजनस्य च किंचित् संदिश्य निवर्तय परिजनम् ।

(*yātat*) enhindle the fire unobserved (*Aloud*) King, we are not able to remain here only. (*Goes out*)

Yudhisthira—Kṛṣṇā, nobody obeys our word. Well, I shall myself having collected fuel kindle a pyre

Draupadi—May your Majesty make haste, make haste .

(*A tumult behind the curtain*)

Draupadi—(*Listening in terror*) Your Majesty, here is being heard the fearful (*viṣama*) blast of a conch, belonging to some one who is full of pride of his strength. If [there be] an insistence [on your part to] hear another unpleasant [news] also, then may tarrying be done

Yudhisthira—Not indeed am I tarrying Get up

(*All walk about*)

Yudhisthira—Dismiss the servants, having given [them] some message [to be conveyed] to our mother and to your co-wives.

द्रौपदी—महाराअ, अम्बाए एव्वं संदिसिस्सम्—'जो सो बअहिडिम्बकिम्मीरजडासुरजरासंधविजअमल्लो दे मज्झमपुत्तो सो मम हदासाए पक्खवादेण गदो' त्ति। [महाराज, अम्बायै एवं संदेक्ष्यामि—'यः स बकहिडिम्बकिर्मीरजटासुरजरासंधविजयमल्लस्ते मध्यमपुत्रः स मम हताशायाः पक्षपातेन परलोकं गतः' इति।]

युधिष्ठिरः—भद्रे बुद्धिमतिके, उच्यतामस्मद्वचनादम्बा।

> येनासि तत्र जतुवेश्मनि दीप्यमाने
> निर्वाहिता सह सुतैर्भुजयोर्बलेन।
> तस्य प्रियस्य बलिनस्तनयस्य पाप-
> माप्यासि तेऽम्ब कथयेत् कथमीदृगन्यः॥ २३॥

आर्य जयंधर, त्वया सहदेवसकाशं गन्तव्यम्। वक्तव्यश्च तत्रभवान् माद्रेयः कनीयान् पाण्डुकुलबृहस्पतिः। सकलकुरुकुलकमलाकरदावानलो युधिष्ठिरः

Draupadi—Your Majesty, I shall thus send word to the mother: 'He, who was your middle son, the well-known victorious wrestler with Baka, Hiḍimba, Kirmīra, Jaṭāsura and Jarāsandha—[he] has gone to the yonder world owing to partiality towards me who am [so] wretched' (*hatāśā*).

Yudhiṣṭhira—Good Buddhimatikā, tell mother at our bidding [thus]:

He by whom when that house of lac was [set] on fire, you were borne with your sons [away from it] by means of the strength of his arms, the evil (news) of [the death] of that mighty dear son of yours do I communicate to you. How can any one else [have the heart to] convey such [news to you]? 23

Worthy Jayandhara, you should go into Sahadeva's vicinity and address that venerable younger son of Mādrī, the Bṛhaspati of Pāṇḍu's family [thus] Yudhisthra, the forest-conflagration to the lotus-pond in the form of the entire Kuru family, while about to start for the other world, having closely (*aviralam*) embraced, and smelt on the head, you who are his dear younger brother, who do not go against [his desire], who deserve ever to be blessed [by him], who are not bewildered in adversity as well

३ परलोकमभिप्रस्थित· प्रियमनुजमप्रतिकूल सततमाशसनीयमसमृद्ध व्यसनेऽभ्युदये च धृतिमन्त भवन्तमविरलमालिङ्गय शिरसि चाघ्रायेद प्रार्थयते—

मम हि वयसा दूरेणाल्प· श्रुतेन समो भवान्
कृतसहजया बुद्धया ज्येष्ठो मनीषितया गुरु । ७
शिरसि मुकुलौ पाणी कृत्वा भवन्तमतोऽर्थये
मयि विरलता नेयः स्नेह· पितुर्भव वारिद· ॥ २४ ॥

अपि च बालिशचरितस्यापि नित्याभिमानिनोऽश्मसदृशहृदयसारस्यापि नकुलस्य ममाज्ञया वचने स्थातव्यम् । नानुगन्तव्यास्मत्पदवी । त्वया हि वत्स,

विस्मृत्यास्मान् श्रुतविशदया स्वाग्रजौ चात्मबुद्धया
पिण्डान् पाण्डोरुदकपृषतानश्रुगर्भान् प्रदातुम् ।
दायादानामपि तु भवने यादवाना कुले वा
कान्तारे वा कृतवसतिना रक्षणीय शरीरम् ॥ २५ ॥

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as in prosperity and who are possessed of steadiness (*dhṛti*) solicits this [of you]

By far my junior in age, you [are] my equal in learning my senior in intellect, cultivated as well as natural, my preceptor in wisdom (*manīṣā*) Making my hands buds [i e folding them] on the head do I beseech you therefore 'Let your affection toward me reduced (*viralatām neyah*) [and] be the offerer of water to our father [by continuing to live after me]' 24

Moreover, at my instance you should abide by the word of Nakula, though he is childish in his puerile conduct, is always conceited and though he has the essence of his heart [hard] like a stone. Our path ought *not* to be followed By you, indeed dear brother,

Having forgotten us and your elder brothers with your understanding clarified by learning, and taking your residence even in the house of our co-parceners (*dāyāda*), or in the family of the Yādavas, or in a forest, ought your body to be preserved in order to [be able to] offer balls of rice [and] drops of water mixed with tears, to Pāṇḍu 25

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१ 'प्र·र' २ 'सहजस्पया' ३ 'बाल्ये सवर्धितस्य नित्यमभिमानिन·' ४ 'अश्मदृढ' ५ 'श्रुतिविशदया प्रज्ञया सानुजाभ्या' ६ 'क्षीणे पाण्डौ'

गच्छ जयधर, अस्मच्छरीरस्पृष्टिकया शापितोऽसि। भवताकालहीनमिदमवश्य-मावेदनीयम्।

द्रौपदी—हला बुद्धिमदिए, भणाहि मह वअणेण पिअसहीं सुभद्दाम्–'वच्छाए उत्तराए चउत्थो मासो पडिवण्णस्स गब्भस्स। ता एदं कुलपडिट्ठाअव सावहान रक्ख। कदा वि इदो परलोअगदस्स ससुरउलस्स अह्माणं त्रि सलिलबिन्दुदो
८ भविस्सदि' त्ति। [हला बुद्धिमतिके, भण मम वचनेन प्रियसखीं सुभद्राम्–'वत्साया उत्तरायाश्चतुर्थो मास प्रतिपन्नस्य गर्भस्य। तदेन कुलप्रतिष्ठापक सावधान रक्ष। कदापीत परलोकगतस्य श्वशुरकुलस्यास्माकमपि सलिलबिन्दुदो
९ भविष्यति' इति।

युधिष्ठिरः—(सास्रम्) भोः कष्टम्।

शाखारोधस्थगितवसुधामण्डले मण्डिताशे
पीनस्कन्धे सुसदृशमहामूलपर्यन्तबन्धे।

Go, Jayandhara, you are conjured by the touch of our body You must necessarily tell this [to Sahadeva] without any loss of time

Draupadi—Friend Buddhimatika, say at my word to my dear friend Subhadra [This is] the fourth month since dear Uttara conceived. Therefore carefully protect this one who would firmly establish the family [The child to be born] would some time be the giver of drops of water to the family of our father-in law and to us also !

Yudhisthira—(*With tears*) Oh, alas !

On the huge tree, that had covered the [entire] circle of the earth by means of the profuseness (*rodhah*) of its branches, that had decorated the quarters, that had a stout trunk and had the bond at its extreme end in the form of strong roots well worthy [of itself], through [the decree of] Fate, having been burnt, is, this person [namely, Draupadi], desirous of shade, fixing her

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१ 'अवण्णसत्ताए (आपन्नसत्त्वाया)' २ 'सव्वधा णाभिउले त णिक्खिवेसि (सर्वथा नाभिकुले ता निक्षिपसि)' इति वाक्य पठ्यते कुत्रचिदस्य वाक्यस्य स्थाने। ३ 'पर्यङ्क'

दग्ध दैवात् सुमहति तरौ तस्य सूक्ष्माङ्कुरेऽस्मि-
न्नाशाबन्ध कमपि कुरुते छाययार्थी जनोऽयम् ॥ २६ ॥

द्रौपदि, साधयेदानीमध्यवसितम्। (कञ्चुकिनमवलोक्य) आर्य जयधर, अस्मच्छरीरेण शापितोऽसि। तथापि न गम्यते।

३ कञ्चुकी—(साक्रन्दम्) हा देव पाण्डो, तव सुतानामजातशत्रुभीमार्जुननकुलसहदेवानामय दारुणः परिणाम। हा देवि कुन्ति, भोजराजभवनपताके,

भ्रातुस्ते तनयेन शौरिगुरुणा श्यालेन गाण्डीविन-
स्तस्यैवाखिलधार्तराष्ट्रनलिनीव्यालोलने दन्तिन।
आचार्येण वृकोदरस्य हलिनोन्मत्तेन मत्तेन वा
दग्ध त्वत्सुतकाननं ननु मही यस्याश्रयाच्छीतला ॥ २७ ॥

(रुदन्निष्क्रान्त)

युधिष्ठिरः—जयधर, जयधर,—

hope on an unaccountable (*kamapi*) slender sprout [that is, Uttara's fœtus] 26

Draupadi, carry out now what has been resolved upon. (*Having looked at the Chamberlain*) Worthy Jayandhara, you are conjured by our body. Yet you are not going.

Chamberlain—(*With loud cries*) Alas, Lord Paṇḍu, this is the dreadful consequence that has overtaken your sons, Ajataśatru, Bhima, Arjuna, Nakula and Sahadeva. Alas, queen Kunti, the banner of the palace of the Bhoja king,

By the son of your brother, the elder brother of Śauri, the brother-in-law of the Gāṇḍiva wielder, the preceptor of that very Vṛkodara who was an elephant in shattering away the lotus plant in the form of all the sons of Dhṛtarāṣṭra—by [such] Plough holder, either in a frenzy (*unmatta*), or under [the influence of] intoxication, has been burnt the forest of your sons, through resorting (*āśraya*) to which, as you know (*nanu*), the earth [remained] cool (*śītala*) 27

(*Goes out weeping*)

Yudhiṣṭhira—Jayandhara, Jayandhara,—

१ 'तद्' २ 'तर'

(प्रविश्य) कञ्चुकी—आज्ञापयतु देवः ।

३ युधिष्ठिरः—वक्तव्यमिति ब्रवीमि । न पुनरेतावन्ति भागधेयानि नः । यदि कदाचिद् विजयी स्याद् वत्सोऽर्जुनस्तद् वक्तव्योऽस्मद्वचनाद् भवता ।

हली हेतुः सत्यं भवति मम वत्सस्य निधने
तथाप्येष भ्राता सहजसुहृदस्ते मधुरिपोः ।
अतः क्रोधः कार्यो न खलु मयि च प्रेम भवता
वनं गच्छेमां गाः पुनरकरुणां क्षात्रपदवीम् ॥ २८ ॥

कञ्चुकी—यदाज्ञापयति देवः । (निष्क्रान्तः)

युधिष्ठिरः—(अग्निं दृष्ट्वा । सहर्षम्) कृष्णे, ननूद्धतशिखाहस्ताहूतास्मद्विधव्य-
३ सनिजनः समिद्धो भगवान् हुताशनः । तत्रेन्धनीकरोम्यात्मानम् ।

द्रौपदी—पसीददु पसीददु महाराओ इमिणा अपच्छिमेण पणएण । अहं दाव अग्गदो पविसामि । [प्रसीदतु प्रसीदतु महाराजोऽनेनापश्चिमेन प्रणयेन ।
६ अहं तावदग्रतः प्रविशामि ।]

(*Having entered*) Chamberlain—May Your Majesty command.

Yudhisthira—I say [this] because said it should be. Not however would our fortunes extend so far. If per-chance my dear brother Arjuna would be victorious, he should be addressed by you at our bidding [thus]:

It is true that the Plough-holder has been the cause of my dear brother's [that is, Bhima's] death. Yet he is the brother of your natural friend [Krsna], the enemy of Madhu. Therefore anger should not indeed be entertained [towards him], nor affection towards me. Go to a forest, [but] follow not again the ruthless path of the Ksatriyas. 28

Chamberlain—As Your Majesty commands. (*Goes out*)

Yudhisthira—(*Having seen the fire. With joy*) Krsnā, just see (*nanu*), the divine fire is enkindled, inviting with its hands in the form of flames risen high, afflicted people like us. Therein I make fuel of myself,

Draupadi—May Your Majesty be pleased, be pleased, to grant this (lit. with this) last request, Let me just enter [the fire] first.

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३ 'यदि च प्राणिपि ततो'

युधिष्ठिर —सहितावेवाभ्युदयमुपभोक्ष्यावहे ।

चेटी—हा भअवन्तो लोअवाला, परित्ताअह परित्ताअह । एसो क्खु सोमव-
९ सराएसी राअसूअसतप्पिदहव्ववाहो खण्डवसतप्पिदहुदवहस्स किरीडिणो जेट्ठो
भादा सुग्गहीदणामहेओ महाराअजुहिट्ठिरो । एसा वि पाञ्चालराअतणआ देवी
वेदीमज्झसंभवा जण्णसेणी । दुवे वि णिक्करणजलणस्स पवेसेण इन्धणीहोन्ति ।
१२ ता परित्ताअह अज्जा, परित्ताअह । कधं णं को वि परित्ताअदि (तयोरग्रत
पतित्वा) किं ववसिदं देवीए देवेण अ । [हा भगवन्तो लोकपाला, परित्रायध्व
परित्रायध्वम् । एष खलु सोमवंशराजर्षी राजसूयसतर्पितहव्यवाह खाण्डव-
१५ सतर्पितहुतवहस्य किरीटिनो ज्येष्ठो भ्राता सुगृहीतनामधेयो महाराजयुधिष्ठिर।
एषापि पाञ्चालराजतनया वेदीमध्यसंभवा याज्ञसेनी । द्वावपि निष्करुणज्वलनस्य
प्रवेशेनेन्धनीभवत । तत् परित्रायध्वमार्या, परित्रायध्वम् । कथं न कोऽपि
१८ परित्रायते । (तयोरग्रत पतित्वा) । किं व्यवसितं देव्या देवेन च ।]

युधिष्ठिरः—अयि बुद्धिमतिके, यद् वत्सलेन प्रियानुजेन विना सदृशं तव उत्तिष्ठोत्तिष्ठ भद्रे, उदकमुपानय ।

(चेटी तथा करोति ।)

Yudhisthira—Let us enjoy the good fortune just in eac other's company

Maid—Alas, divine guardians of quarters, save, [oh] sav Here indeed His Majesty Yudhisthira a royal sage of the lun race, who had gratified the fire (lit, oblation-bearer) by [perfo ming] the Rājasuya sacrifice, who is the eldest brother of Kiri that satisfied the fire by [offering him] the Khandava [fore t] a whose name it is meritorious to utter; here also Queen Yaj seni, the daughter of the Pāñcāla king, who sprang from middle of the sacrifical altar,—even both [of the e] are becom fuel to the ruthless fire by entering it. Therefore save wor sirs, save How, nobody comes to save ! *(Having fallen in fr of them)* What has been resolved upon by the Queen and Y Majesty ?

Yudhisthira—O Buddhimatika [that has been resolved u] what is proper in the bereavement of an affectionate dear yo brother Get up good woman, bring me [some] water

(*The maid does so*)

युधिष्ठिर —(पादौ प्रक्षाल्योपस्पृश्य च) एष तावत् सलिलाञ्जलिर्गाङ्गेयाय भीष्माय गुरवे। अयं प्रपितामहाय शान्तनवे। अयमपि पितामहाय विचित्र-
२८ वीर्याय। (सास्रम्) तातस्त्याधुनावसरः। अयं तावत् स्वर्गस्थिताय सुगृहीत-
नाम्ने पित्रे पाण्डवे।

अद्यप्रभृति वारीदमस्मत्तो दुर्लभं पुनः।
तात माद्रया सार्धं मया दत्तं निपीयताम् ॥ २९ ॥

एतज्जलं जलजनीलविलोचनाय
भीमार्यं भोस्तव ममाप्यविभक्तमस्तु।
एकं क्षणं विरम वत्स पिपासितोऽपि
पातुं त्वया सह जवादयमागतोऽस्मि ॥ ३० ॥

अथवा सुक्षत्रियाणां गतिमुपगतं वत्समहमुपगतोऽप्यकृती द्रष्टुम्। वत्स भीमसेन,

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Yudhisthira—*(Having washed his feet and sipped water)* This cavity-ful of water [I] first [offer] to the worthy (*guruh*) Bhisma the son of Ganga This to Santanu, [our] great grand father This also [I offer] to our grand father, Vicitravirya. *(With tears)* Now is the turn of our father This again to father Pandu, of meritorious name who is [now] residing in heaven

Let this water given by [but] difficult [for you] *to be obtained* from us from to day, [O] father, be drunk [by you] *in company* with mother Madri　　29

मया पीतं पीतं तदनु भवताम्बास्तनयुग
मदुच्छिष्टैर्वृत्तिं जनयसि रसैर्वत्सलतया ।
वितानेष्वप्येव तव मम च सोमे विधिरभू—
च्चिवापाम्भः पूर्वं पिबसि कथमेव त्वमधुना ॥ ३१ ॥

कृष्णे, त्वमपि देहि सलिलाञ्जलिम् ।

द्रौपदी—हञ्जे बुद्धिमदिए, उवणेहि मे सलिलम् । [हञ्जे बुद्धिमतिके, उपनय
३ मे सलिलम् ।]

(चेटी तथा करोति ।)

द्रौपदी—(उपसृत्य जलाञ्जलिं पूरयित्वा) महाराअ, कस्स सलिलं देम्हि ।
३ [महाराज, कस्य सलिलं ददामि ।]

युधिष्ठिर.—

तस्मै देहि जलं कृष्णे सहसा गच्छते दिवम् ।
अम्बापि येन गान्धार्या रुदितेषु सखीकृता ॥ ३२ ॥

By me was [first] sucked mother's pair of breasts, after that [was it] sucked by you Out of affection [for me] you used to make your living by means of savoury liquids that remained after I had partaken of them Even in sacrifices (*vitāna*) such was the procedure between you and me in [the matter of drinking] Soma [But] how now do you thus drink the funeral water first ? 31

Krsna, you also give a cavity-full of water.

Draupadi—Dear Buddhimatikā, bring me water

(*The maid does so*)

Draupadī—(*Having approached and filled the cavity, formed by joining her two hands, with water*) Your Majesty, to whom shall I offer water ?

Yudhisthira—

To him offer the water, [O] Krsnā, by whom, as he suddenly departed for heaven, even our mother was made a companion of Gāndhārī in lamentations 32

१ पूर्वं २ 'गन्धारीरुदितेन'

द्रौपदी—णाह भीमसेण, परिअणोवणीदं उदअं सग्गगदस्स दे पादोदअं होदु । [नाथ भीमसेन, परिजनोपनीतमुदकं स्वर्गगतस्य ते पादोदकं भवतु ।]

३ युधिष्ठिर—फाल्गुनाग्रज,

असमाप्तप्रतिज्ञेऽपि याते त्वयि महाभुजे ।
मुक्तकेश्येव दत्तस्ते प्रियया सलिलाञ्जलिः ॥ ३३ ॥

द्रौपदी—उट्ठेहि महाराअ, दूरं गच्छदि दे भादा । [उत्तिष्ठ महाराज, दूरं गच्छति ते भ्राता ।]

३ युधिष्ठिर—(दक्षिणाक्षिस्पन्दनं सूचयित्वा) पाञ्चालि, निमित्तानि मे कथयन्ति समाश्लेषयिष्यसि वृकोदरमिति ।

द्रौपदी—महाराअ, सुणिमित्तं भोदु । [महाराज, सुनिमित्तं भवतु ।]

६ (नेपथ्ये कलकलः)

(प्रविश्य सम्भ्रान्तः) कञ्चुकी—परित्रायतां परित्रायतां महाराजः । एष खलु

Draupadi—My lord Bhimasena, let this water offered by a servant serve as the water for [washing] feet to you who have reached heaven

Yudhisthira—Elder brother of Phalguna

On you with long arms having gone away, though your vow was [yet] unfulfilled a cavity ful of water is offered you by your beloved even with her hair [still] loose 33

Draupadi—Get up Your Majesty Your brother is going ahead

Yudhisthira—*(Having gesticulated the throbbing of the right eye)* Pancali [good] omens proclaim to me that you will [soon] honour Vrkodara [by going near him]

Draupadi—Your Majesty, may it turn out to be an auspicious omen

(A tumult behind the curtain)

(Entering in excitement) Chamberlain—May Your Majesty protect, [oh] protect Here indeed the wicked-souled wretch

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१ 'अस्त गते'

दुरात्मा कौरवापसदः क्षतजाभिषेकपाटलिताम्बरशरीर समुच्छ्रितदिग्धभीषणगदाशनिरयतकालदण्ड इव कृतान्तोऽत्रभवतीं पाञ्चालराजतनयामितस्ततः परिमार्गमाण इत एवाभिवर्तते ।

युधिष्ठिर —हा देव, ते निर्णयो जात. । हा गाण्डीवधन्वन् । (मुह्यति)

द्रौपदी–हा अज्जउत्त, हा मम सअंवरसअगाहदुल्ललिद, पिअ भादुअ संभावेसि, ण उण महाराअं इमं दासजणं अ ।[हा आर्यपुत्र,हा मम स्वयंवरस्वयंग्राहदुर्ललित, प्रिय भ्रातरं संभावयसि । न पुनर्महाराजमिमं दासजनं च] (मोहमुपगता)

युधिष्ठिर –(संज्ञां लब्ध्वा) हा वत्स सव्यसाचिन्, हा त्रिलोचनाङ्गनिष्पेषमल्ल, हा निवातकवचोद्धरणनिष्कण्टकीकृतामरलोक, हा बदर्याश्रममुनिद्वितीयतापस, हा द्रोणाचार्यप्रियशिष्य, हा अस्त्रशिक्षाबलपरितोषितगाङ्गेय, हा राधेयकुलकम-

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of a Kaurava with his garments and body reddened on account of a bath in blood and with his [blood-] smeared and hence dreadful thunder-bolt-like mace upraised, [looking] like [the god of] Death [himself] with his destructive rod uplifted, is advancing even here, searching for the Pancala princess here and there

Yudhsithira— Ah, Fate, your decision is declared. Alas, [O you] who wielded the Gāndiva as your bow. *(Faints)*

Draupadi— Alas, my lord, alas, [you] who were so much humoured by me by means of voluntary acceptance [as my husband] at the ceremony of my personal choice [of husband] you honour your dear brother [Bhimasena by following him] but not His Majesty and this your servant (namely, myself] *(Loses consciousness)*

Yudhisthira—*(Gaining consciousness)* Alas, my dear brother Savya sācin, alas wrestler who pounded the body of the three eyed [god viz Siva] alas [you] who made the world of immortal free of all enemies (that thorns) by exterminating the Nivātakava ca, alas [you] who are the second ascetic from among the tw sages [practising penance] at the Badari hermitage, alas [yo the beloved pupil of Dronācārya, alas, [you] who pleased the so of Gangā [that is, Bhisma] on the strength of your proficienc in the training in missiles, alas, [you who proved to be] th blower of snow to the lotus plant in the from of the family of t

ल्जीप्राधेयवर्ष, हा गन्धर्वनिर्वासितदुर्योधन, हा पाण्डवकुलकमलिनीराजहंस,

तां वत्सलामनभिवाद्य विनीतमम्बां
गाढं च मामनुपगुह्य मयाप्यनुक्तः ।
एतां स्वयंवरवधूं दयितामदृष्ट्वा
दीर्घप्रवासमयि तात कथं गतोऽसि ॥ ३४ ॥ (मोहमुपगतः)

कञ्चुकी—भोः कष्टम् । एष कौरवाधमो यथेष्टमित एवाभिवर्तते । सर्वथा सम्र—लयमेव कालोचितः प्रतीकारः । चितासमीपमुपनयाम्यत्रभवतीं पाञ्चालराजतनयाम् । अहमप्येवमेवानुगच्छामि । (चेटीं प्रति) भद्रे, त्वमपि देव्या भ्रातरं धृष्टद्युम्नं नकुलसहदेवौ वा अन्वाप्नुहि । अथ वा एवमवस्थिते महाराजेऽस्तमितयोर्भीमार्जुनयोः कुतोऽत्र परित्राणाशा ।

चेटी—परित्ताअध परित्ताअध अज्जा । [परित्रायध्वं परित्रायध्वमार्याः ।]

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son of Radhā [that is, Karna], alas, [you] who rescued Duryodhana from the Gandharvas, alas, [you] who were the royal swan in the lotus-pond in the form of the family of the Pandavas,

Without having bowed respectfully (*vinitam*) to that affectionate mother [of ours], without having embraced me closely and while [yet] not addressed [any words of fare-well] by even me, and without having seen this beloved, your bride in her personal choice [of husband] how is it, dear brother, that you have gone on [this] long journey ? 34

(*Faints away*)

Chamberlain—Oh alas ! This wretch of a Kaurava is advancing even in this direction as it pleases him (*yatheṣṭam*) This alone is by all means the remedy suitable for the occasion now I shall take her ladyship the Pancala princess to the vicinity of the pyre I also shall follow them just in this way (*To the maid*) Good girl, you also find out (or secure) the Queen's brother Dhṛstadyumna, or Nakula and Sahadeva [for protection] Or rather, while His Majesty is reduced to this condition and when Bhima and Arjuna have ceased to exist, whence can there be [any] hope of effective (*pari*) protection (*rcna*) here ?

Maid—Save, [oh] save, worthy sirs

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१ सदर्शामदृष्ट्वा, सदर्शामदृष्ट्वा २ 'सर्वथाय प्रत्यकाल.'

(नेपथ्ये। कलकलानन्तरम्) भो भो', समन्तपञ्चकसंचारिण क्षतजासवमत्त
यक्षराक्षसपिशाचगृध्रजम्बूकवायसभूयिष्ठा विरलयोधपुरुषा, कृतमस्मद्दर्शनत्रा-
२ सेन। कथयत कस्मिन्नुद्देशे याज्ञसेनी सनिहिता। कथयाम्युपलक्षण तस्या।

ऊरुं करेण परिघट्टयत सलीलं
दुर्योधनस्य पुरतोऽपहृताम्बरा या।
दु शासनेन कचकर्षणभिन्नमौलि
सा द्रौपदी कथयत क पुन प्रदेशे ॥ ३५ ॥

कञ्चुकी—हा देवि यज्ञवेदिसभवे परिभूयसे सप्रत्यनाथा कुरुकुलकलङ्केन।
युधिष्ठिर —(सहसोत्थाय) पाञ्चालि, न भेतव्य न भेतव्यम् (ससभ्रमम्)
३ क' कोऽत्र भो। सनिपद्य मे धनुरानय। दुरात्मन् दुर्योधनहतक, आगच्छा
गच्छ। अपनयामि ते गदाकौशलसभृत भुजदर्प शिलीमुखासारेण। अन्यच्च
४ रे। कुरुकुलाङ्गार,

(**Behind the curtain** *After a noise*) O you, thinned fighting people wandering about the Samantapancaka and mostly mixed (*bhūyistha*) with the Yaksas, demons, goblins, vultures, jackals and crows [all] intoxicated with the beverage (*asava*) of blood, enough of being distressed at our sight Tell [me] in which region Yajñaseni is present I tell you her characteristic

[She] who had her garment removed in the presence of Duryodhana, as he was sportively patting his thigh with his hand, and whose braid was dishevelled by Duśśasana dragging her by the hair—tell [me] then (*punah*), in which region that Draupadi [is present] 35

Chamberlain—Alas, Queen, born of the sacrificial altar, having no protector you will now be insulted by this stain on the Kuru-family

Yudhisthira—(*Having got up all at once*) Pañcali, be not afraid, be not afraid (*With excitement*) Halloa, who is here, ho? Bring my bow with the quiver [You] wicked-souled accursed Duryodhana, come on, come on I shall remove your pride of [the strength of] arms, augmented by skill in [the use of] the mace, by means of a shower of sharp arrows. And another thing O charcoal [that is, dark spot] to the Kuru family,

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१ 'ऊरू' २ 'दु.शासनस्य करकर्षणभिन्नमौलि.'

प्रियमनुजमपश्यंस्तं जरासंधशत्रुं
कुपितहरकिरातद्वेषिणं तं च वत्सम् ।
त्वमिव कठिनचेताः प्राणितुं नास्मि शक्तो
न तु पुनरपहर्तुं बाणवर्षैस्तवासून् ॥ ३६ ॥

(ततः प्रविशति गदापाणिः क्षतजसिक्तसर्वाङ्गो भीमसेनः)

भीमसेनः—ननु भोः समन्तपञ्चकसंचारिणः सैनिकाः, कोऽयमावेगः ।

रक्षो नाहं न भूतं रिपुरुधिरजलाह्लादिताङ्गः प्रकामं
निस्तीर्णोरुप्रतिज्ञाजलनिधिगहनः क्रोधनः क्षत्रियोऽस्मि ।
भो भो राजन्यवीराः समरशिखिशिखादग्धशेषाः कृतं व-
स्त्रासेनानेन लीनैर्हतकरितुरगान्तर्हितैरास्यते किम् ॥ ३७ ॥

कथयन्तु भवन्तः कस्मिन्नुद्देशे पाञ्चाली तिष्ठति ।

Not seeing that beloved younger brother, the killer of Jarāsandha, and that [other] dear brother, the enemy of the enraged hunter in the form of Hara, I am not able, like you, who are [so] hard-hearted, to [continue to] live; but not [that I am not able] to deprive you of your life with showers of arrows. 36

(*Then enters Bhīmasena, mace in hand, all his limbs smeared with blood*)

Bhīmasena—Why, you soldiers wandering about the Samantapañcaka, what [is] this excitement (*āvegaḥ*) ?

I am neither a demon, nor a ghost. [But] I am [only] a wrathful (*krodhana*) Kṣatriya, whose limbs are filled with delight by the water in the form of his enemy's blood and who has [now] completely (*nir*) crossed over the vast (*gahana*) ocean of his great (*uru*) vow. O you princely warriors, ho ! Survivors (*śeṣāḥ*) of those that were burnt in the flames of the fire of war, away with this apprehension of yours Why are you lying crouchingly, screened (*antarhita*) by [the bodies of] the elephants and horses slain ? 37

May you tell [me] in which region Pāncālī is staying ?

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१ 'मलम्' २ न च, ननु; ३ 'वत्'

द्रौपदी—(लब्धसंज्ञा) परित्ताअदु परित्ताअदु महाराओ । [परित्रायतां परित्रायतां महाराजः ।]

कञ्चुकी—देवि पाण्डुस्नुषे, उत्तिष्ठोत्तिष्ठ । संप्रति झटिति चिताप्रवेश एव श्रेयान् ।

द्रौपदी—(सहसोत्थाय) कहं ण संभावेमि अज्जवि चिदासमीवम् । [कथं न संभावयाम्यद्यापि चितासमीपम् ।]

युधिष्ठिरः—कः कोऽत्र भोः । सनिषङ्गं धनुरुपनय । कथं न कश्चित् परिजनः । भवतु । बाहुयुद्धेनैव दुरात्मानं गाढमालिङ्ग्य ज्वलनमभिपातयामि । (परिकरं बध्नाति)

कञ्चुकी—देवि पाण्डुस्नुषे, संयम्यन्तामिदानीं नयनपथावरोधिनो दुःशासनाकृष्टा मूर्धजाः । अस्तमिता संप्रति प्रतीकाराशा । द्रुतं चितासमीपं संभावय ।

युधिष्ठिरः—कृष्णे, न खल्वनिहते तस्मिन् दुरात्मनि दुर्योधने संहर्तव्याः केशाः ।

Draupadi—(*With consciousness gained*) May Your Majesty protect [me], protect [me]

Chamberlain—My Queen, daughter-in-law of Pāṇḍu, get up, get up. Now entrance into the pyre quickly is itself better [for you].

Draupadi—(*Having risen at once*) How is it that I yet do not honour the vicinity of the pyre [by reaching there] ?

Yudhisthira—Halloa, who is here, ho ? Bring the bow along with the quiver. How, none of the attendants is here ! Well, having closely embraced the evil-souled one in a fight with arms, I shall throw him into the fire. (*Girds up his loins*)

Chamberlain—My Queen, daughter-in-law of Pāṇḍu, let your hair, which were [formerly] pulled by Duśśāsana, be now tied up, obstructing as they are the vision of your eyes. Vanished [altogether] is the hope of retaliation now. Quickly [honour i. e.] proceed to the vicinity of the pyre.

Yudhisthira—Kṛṣṇā, not indeed should your hair be tied up so long as that evil-souled Duryodhana is not slain.

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१ ' •युद्धेन समायनयिहस्तमेनं '

भीमसेन—पाञ्चालि, न खलु मयि जीवति संहर्तव्या दुःशासनविलुलिता
२५ वेणिरात्मपाणिना। तिष्ठतु तिष्ठतु। स्वयमेवाहं संहरामि।

(द्रौपदी भयादपसर्पति।)

भीमसेन—तिष्ठ तिष्ठ भीरु। क्वाधुना गम्यते। (केशेषु ग्रहीतुमिच्छति।)
२८ **युधिष्ठिरः**—(वेगाद्भीममालिङ्ग्य) दुरात्मन्, भीमार्जुनशत्रो, सुयोधनहतक,

आशैशवादनुदिनं जनितापराधो
मत्तो बलेन भुजयोर्हतराजपुत्रः।
आसाद्य मेऽन्तरमिदं भुजपञ्जरस्य
जीवन् प्रयासि न पदात् पदमद्य पाप[1] ॥ ३८ ॥

भीमसेन—कथमार्यः सुयोधनशङ्कया कोपान्निर्दयं मामालिङ्गति। आर्य, प्रसीद प्रसीद।
३ **कञ्चुकी**—(उपसृत्य। सहर्षम्) महाराज, वर्धसे। अयं खल्वायुष्मान् भीम-

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Bhimasena—Pancali, not indeed should the braid, disordered by Duśśasana, be tied up by your own hand, while I am alive. Let it be [as it is], let it be I shall just myself tie it up.

(Draupadi moves away in terror)

Bhimasena—Stay, [oh] stay, [you] timid woman Where are you going now ? *(Desires to grasp her by her hair.)*

Yudhisthira—*(Having clasped Bhima with impetuosity)* Evil-souled one, killer of Bhima and Arjuna, accursed Suyodhana,

Having fallen within the enclosure of the cage of my arms, you will not, [O] sinner, go away alive [even] a single step (lit, from a step to a step) to-day-[you] who, from your very childhood, have inflicted wrong [on us] day after day, who are intoxicated with the strength of your arms and who have killed the princes [namely, Bhima and Arjuna] 38

Bhimasena—How, my noble brother is through rage mercilessly clasping me, suspecting me to be Suyodhana. My noble brother, be pleased, be pleased.

Chamberlain—*(Having drawn near. With joy.)* Your Majesty, you are to be congratulated. Here indeed is long-lived

१ 'पाप'

सेनः सुयोधनक्षतजारुणीकृतसकलशरीरो दुर्लक्ष्यव्यक्तिः। अलमधुना संदेहेन।

चेटी—देवि, णिवट्टीअदु णिवट्टीअदु। एसो क्खु पूरिदपडिण्णाभारो णाहो दे वेणीसंहारं कादुं तुमं एव्व अण्णेसेदि [देवि, निवर्त्यतां निवर्त्यताम्। एष खलु पूरितप्रतिज्ञाभारो नाथस्ते वेणीसंहारं कर्तुं त्वामेवान्विष्यति।]

द्रौपदी—हञ्जे, किं म अलीअवअणेहिं आसासेसि। [हञ्जे, किं मामलीकवचनैराश्वासयसि।]

युधिष्ठिरः—जयंधर, अपि सत्यं नायमनुजद्वेपी मम वैरी दुर्योधनहतकः।

भीमसेनः—देव, अजातशत्रो, भीमार्जुनगुरो, कुतोऽद्यापि दुर्योधनहतकः। मया हि तस्य दुरात्मनः

भूमौ क्षिप्तं शरीरं निहितमिदमसृक्चन्दनाभं निजाङ्गे
लक्ष्मीरार्ये निषिक्ता चतुरुदधिपयःसीमया सार्धमुर्व्या।

Bhimasena, whose entire body is reddened with the blood of Suyodhana and whose personality can [therefore] be with difficulty seen [i. e. recognised]. Away with doubt now.

Maid—My Queen, turn back, turn back. Here indeed your lord, who has carried out the responsibility of his vow, is hunting just after you in order to effect the tying of your hair.

Draupadī—Dear, why do you console me with false words?

Yudhisthira—Jayandhara, is it true that this is not my enemy, the accursed Duryodhana, the killer of my younger brothers?

Bhīmasena—Your Majesty Ajātaśatru, elder brother of Bhima and Arjuna, whence can there be the accursed Duryodhana even now? For, by me, of that wicked-souled one.

The body was thrown on the ground; the blood, resembling sandal paste, was applied to (lit. placed on) my own body; the Royal Splendour, along with the earth with the waters of the four oceans as the boundary has been devolved upon my noble brother; the servants, friends, warriors, [and] the whole of the

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१ 'निरात्म'

भृत्या मित्राणि योधा॰ कुरुकुलमखिलं दग्धमेतद् रणाग्नौ
नामैकं यद् ब्रवीषि क्षितिप तदधुना धार्तराष्ट्रस्य शेषम् ॥३९॥

(युधिष्ठिरः स्वैरं मुक्त्वा भीममवलोक्यश्रूणि प्रमार्जयति ।)

भीमसेन —(पादयो पतित्वा ।) जयत्वार्य ।

युधिष्ठिर —वत्स, बाष्पजलान्तरितनयनत्वान्न पश्यामि ते मुखचन्द्रम् । कथय कच्चिज्जीवति भवान् सम किरीटिना ।

भीमसेन —निहतसकलरिपुपक्षे त्वयि नराधिपे, जीवति भीमोऽर्जुनश्च ।

युधिष्ठिर —(पुनर्गाढमालिङ्ग्य) तात भीम,

रिपोरास्तां तावन्निधनमिदमाख्याहि शतश॰
प्रियो भ्राता सत्य त्वमसि मम योऽसौ बकरिपु ।

भीमसेन —आर्य, सोऽहम् ।

Kuru family—[all these] have been burnt in the fire of war. That name alone, which you utter, is, [O] Lord of Earth, what now remains of [that] son of Dhrtarastra ! 39

(Yudhisthira having slowly let him off [and] looking at Bhima wipes away his tears)

Bhimasena—*(Having fallen at his feet)* May victory attend my noble brother

Yudhisthira—Dear brother owing to my eyes having been screened with tears I cannot see the moon of your face Tell [me] whether I can hope (*kaccit*) you are alive along with Kiritin

Bhimasena—When you have become King with the party (*paksa*) of all your enemies killed Bhima lives and Arjuna [also]

Yudhisthira—*(Having again embraced [him] closely)* Dear Bhima,

Let alone the destruction of the enemy for a while (*tavat*) Tell me this a hundred times Are you really my dear brother, he who was that [welknown] enemy of Baka ? 40 (lines 1 2)

Bhimasena—My noble brother, I [am] that [one]

युधिष्ठिर —

जरासंधस्योर सरसि रुधिरासारसलिले
तटाघातक्रीडाललितमकर संयति भवान् ॥ ४० ॥

भीमसेन —आर्य, स एवाहम्। तन्मुञ्चतु मामार्य क्षणमेकम्।

युधिष्ठिर —किमपरमवशिष्टम्।

भीमसेन —सुमहदवशिष्टम्। संयच्छामि तावदनेन सुयोधनशोणितोक्षितेन पाणिना पाञ्चाल्या दुःशासनविकृष्टं केशहस्तम्।

युधिष्ठिर —गच्छतु भवान्। अनुभवतु तपस्विनी वेणीसंहारमहोत्सवम्।

भीमसेन —(द्रौपदीमुपसृत्य) देवि पाञ्चालराजतनये, दिष्ट्या वर्धसे रिपुकुलक्षयेण। अलमलमेवंविधं मामालोक्य त्रासेन।

कृष्टा येनासि राज्ञां सदसि नृपशुना तेन दुःशासनेन
स्त्यानान्येतानि तस्य स्पृश मम करयोः पीतशेषाण्यसृञ्जि।

Yudhisthira—

"Are you [really] the same [who] in [one] battle (*samyati*) [proved to be] the crocodile skilful (*lalita*) in the sport of dashing against the banks, in the lake of Jarasandha's chest, with water in the form of a stream of blood ? 40 (lines 3 4)

Bhimasena—Noble brother ! I am that same [person] Then, may my noble brother release me for one moment

Yudhisthira—What else has remained [to be yet done]?

Bhimasena—A great deal has remained I shall put up Pāñcali's mass of hair, which was [formerly] pulled by Duḥśāsana, with this hand [of mine] which is wet with Suyodhana's blood

Yudhisthira—May your honour go Let the poor woman experience the festive occasion of the tying of her hair.

Bhimasena—(*Having drawn near Draupadi*) My Queen, daughter of the king of the Pancalas, you are happily to be congratulated upon the destruction of our enemy's family Away away, [then] with apprehension at seeing me in this condition

" Touch the coagulated [streams of] blood on my hands the remnant of what I have drunk, of that notorious (*tena*) Duḥśāsana, the brute of a man, by whom you were [formerly] dragged

कान्ते राज्ञः कुरूणामपि रुधिरमिदं मद्गदाचूर्णितोरो-
रङ्गेष्वङ्गेषु सक्तं तव परिभवजस्यानलस्योपशान्त्यै ॥ ४१ ॥

बुद्धिमतिके, क्व सा भानुमती योपहसति पाण्डवदारान्। भवति यज्ञवेदिसंभवे,

द्रौपदी:—आणवेदु णाहो [आज्ञापयतु नाथः ।]

भीमसेनः—स्मरति भवती यत् तन्मयोक्तम्। ('चञ्चद्भुज-' १।२१ इत्यादि पठति)

द्रौपदी:—णाह, ण केवलं सुमरामि। अणुहवामि अ णाहस्स पसादेण [नाथ, न केवलं स्मरामि। अनुभवामि च नाथस्य प्रसादेन।]

भीमसेनः—(वेणीमवधूय) भवति, संयम्यतामिदानीं धार्तराष्ट्रकुलकालरात्रिर्दुःशासनविलुलितेयं वेणी।

द्रौपदी:—णाह, विसुमरिदह्मि एदं व्वावारम्। णाहस्स पसादेण पुणो वि सिक्खिस्सम्। [नाथ, विस्मृतास्म्येतं व्यापारम्। नाथस्य प्रसादेन पुनरपि शिक्षिष्ये।]

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in the assembly of kings. Here, my beloved, is also the blood of the king of the Kurus, whose thighs were pounded by my mace, sticking to every limb [of mine] in order to extinguish the fire, arising out of your insult. **41**

Buddhimatikā, where is that Bhānumatī, who mocks at the wife of the Pāṇḍavas? Your Ladyship, sprung from sacrificial altar—

Draupadī—May my lord command.

Bhīmasena—Does your ladyship remember what I said? (*Recites* i. 21 ' Cancadbhuja etc.')

Draupadī—My lord, not only do I remember [it], but am also (*ca*) experiencing [it] through my lord's favour.

Bhīmasena—(*Shaking her braid*) Honoured lady, let this braid, dishevelled by Duśśāsana, the night of destruction to the group (*kulam*) of Dhṛtarāstra's sons, be now tied up.

Draupadī—My lord, I have forgotten this act. I shall learn it even again through lord's they favour of my lord.

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१ '०मनिशरसमिदं २ 'रङ्गेऽङ्गेऽसृङ्निषक्तं' ३ 'रिपुजनितस्यान०

भीमसेनो वेणीं बध्नाति)

१२ (नेपथ्ये) महासमरानलदग्धशेषाय स्वस्ति भवतु राजन्यकुलाय।

क्रोधान्धैर्यस्य मोक्षात् क्षतनरपतिभिः पाण्डुपुत्रैः कृतानि
प्रत्याशं मुक्तकेशान्यतुलभुजबलैः पार्थिवान्तःपुराणि।
कृष्णायाः केशपाशः कुपितयमसखो धूमकेतुः कुरूणां
सोऽयं बद्धः प्रजानां विरमतु निधनं स्वस्ति राज्ञां कुलेभ्यः ॥४२॥

युधिष्ठिरः—देवि, एष ते मूर्धजानां संहारोऽभिनन्दितो नभस्तलचारिणा सिद्धजनेन।

(ततः प्रविशतः कृष्णार्जुनौ)

१ कृष्णः—(युधिष्ठिरमुपगम्य) विजयतां निहतसकलारातिमण्डलः सानुजो युधिष्ठिरः।

अर्जुनः—जयत्वार्यः।

(*Bhimasena ties up [her] braid of hair*)

(**Behind the curtain**). May happiness attend the princely families that have remained from among those that have been burnt in the fire of the great war

Here is tied Krsna's mass of hair, the companion of enraged Yama and the [portentous] comet to the Kurus—[the mass of hair] through whose unloosening by the sons of Pandu of matchless strength of arms, blinded with rage and those by whom have been slain lords of men, [numerous] royal harems were made to have their hair unloosened in every quarter (*pratyāsam*) Let [therefore] the destruction of subjects [now] cease May happiness attend the families of kings 42

Yudhisthira—My Queen, here the tying of your hair is greeted by the Siddha folk, moving in the surface of the sky.

(*Then enter Krsna and Arjuna*)

Krsna—(*Having gone near Yudhisthira*) May victory attend Yudhisthira, in company with his younger brothers—[Yudhisthira] who has the circle of all his enemies killed

Arjuna—May victory attend my noble brother

१ 'चैर्य' २ 'कुरुनरपतिभिः' ३ 'ऽन्यनुदिनमधुना' ४ 'दिष्ट्या'

८ युधिष्ठिरः—(विलोक्य) अये भगवान् पुण्डरीकाक्षो वत्सश्च किरीटी । भगवन् अभिवादये । (किरीटिनं प्रति) एहि एहि वत्स । (अर्जुनः प्रणमति)

युधिष्ठिरः—(वासुदेवं प्रति) देव, कुतस्तस्य विजयादन्यद् यस्य भगवान्
९ पुराणपुरुषो नारायणः स्वयं मङ्गलान्याशास्ते ।

कृतगुरुमहदादिक्षोभसंभूतमूर्तिं
गुणिनमुदयनाशस्थानहेतुं प्रजानाम् ।
अजममरमचिन्त्यं चिन्तयित्वापि न त्वां
भवति जगति दुःखी किं पुनर्देव दृष्ट्वा ॥ ४३ ॥

(अर्जुनमालिङ्ग्य) वत्स, परिष्वजस्व माम् ।

कृष्णः—महाराज युधिष्ठिर,

Yudhisthira—(*Having seen*) Oh, [here have arrived] the divine Lotus-eyed [Lord] and my dear brother Kiritin. Divine [Lord], I bow to you. (*To Kiritin*) Come on, come on, my dear brother.

(*Arjuna bows down.*)

Yudhisthira—(*To Vāsudeva*) Lord, whence can there arise anything else than victory of him whom the divine Ancient Man, Nārāyaṇa, blesses with auspicious things?

Even after having [just] meditated on you whose form (*mūrti*) has arisen out of a disturbance (*ksobha*) [of the Primordial Matter] that has made (krta i. e. brought into existence) the great Mahat (i. e. Cosmic Intelligence) etc. (*ādi*), [you] who are possessed of the [three] constituents (*guṇa*), [you] who are the cause of the rise (i. e. creation), destruction and maintenance of the creatures, [a person] does not become unhappy in the world—how again [would he be so] O shining one (*deva*), on having *seen* you? 43

(*Having embraced Arjuna*) Dear brother, embrace me.

Krsna—Your Majesty Yudhisthira,

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१ 'चिन्त्या भवन्तं' २ 'जगद्दुःखं'

वैयासोऽय भगवानमी च मुनयो वाल्मीकिरामादयो
धृष्टद्युम्नमुखाश्च सैन्यपतयो माद्रीसुताधिष्ठिता ।
प्राप्ता मागधमत्स्ययादवकुलैराज्ञाविधेयैः सम
स्कन्धोत्तम्भिततीर्थवारिकलशा राज्याभिषेकाय ते ॥ ४४ ॥

अहमपि चार्वाकरक्षसा व्याकुलीकृत भवन्तमुपलभ्यार्जुनेन सह त्वरिततरमायात ।

युधिष्ठिर— कथ चार्वाकेण रक्षसा वयमेव विप्रलब्धाः ।

भीमसेन —(सरोषम्) क्वासौ धार्तराष्ट्रसखो राक्षस पुण्यजनापसदो येनार्यस्य महाश्चित्तविभ्रम कृत ।

कृष्ण —निगृहीत स दुरात्मा नकुलेन । तत् कथय महाराज, किमस्मात् पर समीहित सपादयामि ।

Here have arrived for your coronation the divine Vyāsa and the sages Valmiki [Paraśu—] Rama and others, and the commanders of the army headed by Dhrstadyumna and led by the sons of Madri along with the obedient-to-command families of the Magadha Matsyas and Yadavas who have supported on their shoulders pitchers of water from holy place 44

And I also came along with great haste in Arjuna's company, on learning that you have been put in distress by the demon Carvaka '

Bhimasena—(*In anger*) Where is that demon the friend of the son of Dhrtarastra wretch (*apasada*) of a holy man (*puṇya-jana*—or, lowest of demons) by whom was created great distraction of mind in my noble brother '

Krsna—That villain has been seized by Nakula. Then tell [me], Your Majesty what desire [of yours] further than this shall I accomplish ?

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* अस्य श्लोकस्य स्थाने ' एते खलु भगवन्तो व्यासवाल्मीकिजामदग्न्यजाबालिप्रभृतयो महर्षयः कल्पिताभिषेकमङ्गला नकुलसहदेवमात्स्यकिप्रमुखाश्च सेनापतयो मागधमत्स्याधिकुलसनाथा राजकुमाराः स्कन्धोत्तम्भिततीर्थवारिकलशाः ... भावयन्ति ' इति गद्यमात्र क्वचित् ।

युधिष्ठिरः—न किञ्चिन्न ददाति भगवान् प्रसन्नः । अहं तु पुरुषसाधारणया
९ बुद्ध्या संतुष्यामि । न खल्वतः परमभ्यर्थयितुं क्षमः । पश्यतु देवः ।

क्रोधान्धैः सकलं हतं रिपुकुलं पञ्चाक्षतास्ते वयं
पाञ्चाल्या मम दुर्नयोपजनितस्तीर्णो निकारार्णवः ।
त्वं देवः पुरुषोत्तमः सुकृतिन मामादृतो भाषसे
किं नामान्यदतः परं भगवतो याचे प्रसन्नादहम् ॥ ४५ ॥

तथापि प्रीतश्चेद् भगवांस्तदिदमस्तु ।

(भरतवाक्यम्)

अकृपणमरुक्श्रान्तं जीव्याज्जनः पुरुषायुष-
भवतु च भवद्भक्तिर्द्वैतं विना पुरुषोत्तम ।

Yudhisthira—There is nothing the divine Lord does not grant, when [he is] pleased. As for myself, I am satisfied, [characterised as I am] with an understanding which is common to [all] men. Indeed I am not able to ask for anything further. May the Lord [just] see.

The entire family of the enemies has been killed by [us] blinded with anger; we five [remain] the same, unwounded. The ocean of humiliation (*nikāra*) of Pancali, brought on by my faulty [lit. bad] polity (*durnaya*), has been crossed. You, Lord Purusottama, are speaking with kind regards to me, who am [therefore really so much] possessed of merit (*sukrti*). What else, higher than this, can I possibly (*nāma*) solicit from the divine Lord, who is pleased [with me] ? 45

Even then if the divine Lord is [so] pleased, let this be.

(*The Actors' Sentence*)

May people live [the full span of] man's life [that is, a hundred years] without wretchedness (*akrpanam*) and not tired by illness (*ruk*). And may devotion to you, free from division (*dvaita*), prevail [in the world, O] Purusottama. May the king be

१ 'एव पुरुषकारः' इत्यधिकम् । २ 'अकृपणमतिः कामं' । ३ 'भवतु भगवद्भक्तिर्द्वैतं विना पुरुषोत्तमे' ।

दयितभुवनो विद्वद्बन्धुर्गुणेषु विशेषवित्
सततसुकृती भूयाद् भूपः प्रसाधितमण्डलः ॥ ४६ ॥

कृष्णः[1]—एवमस्तु ।

(निष्क्रान्ताः सर्वे)

इति षष्ठोऽङ्कः ।

समाप्तमिदं वेणीसंहारं नाम नाटकम् ।

one to whom the world is dear, be a kinsman to the learned, recogniser (lit. knower *vit*) of speciality (*viśeṣa*) in merits, always performing meritorious deeds and one who has conciliated (*prasādhita*) the circle [of neighbouring princes]. 46

Kṛṣṇa—May it be so. (*All go out*)

END OF ACT VI

Here ends the drama named 'Veṇisaṃhāra

१ "कृष्णः—एवमस्तु ।" इति पाठः क्वचिन्नास्ति ।

Bhatta Narayana's

VENĪSAMHĀRA

NOTES

Act I

*Venisambaram *the title of the play* भट्ट नारायण has named the play as वणामहारम्. Its grammatical and exegetical explanation may, therefore well precede a detailed exposition of the contents of the first act of the play (1) In keeping with 'अधिकृत्य कृते ग्रन्थे' पा 4, 3, 87, the title of the play can be explained thus वेण्या संहार वेणीसंहार । तमधिकृत्य कृत नाटक वणासंहारम् । Strictly the form ought to be वणीसंहारम् as the sutra 'तद्धितेष्वचामादे ' पा 7 2 117 requires the वृद्धि of the first vowel of the word. Attempts are made to requisition the aid of 'लुबाख्यायिकाभ्यो बहुलम्', a वार्तिक of कात्यायन where sanction is given to the dropping of course optional, of the तद्धित affix अण This too however, amounts to making the most of a bad bargain For, वणासंहार does not belong to the आख्यायिका form of literature. Thus by 'आख्यायिकाभ्य it is proposed that आख्यायिकातिरिक्त should be understood. Evidently here is an attempt at an 'अतिदेश or '*a ulogical extension of considerations* as the मीमांसक would characterise it, being made to forms other than आख्यायिकाs of considerations which on the authority of the science of grammar apply only to the आख्यायिका s (2) (a) वण्या संहार उपसंहार,-or षष्ठीतत्पुरुष compound and (b) तत्र वणासंहार नाटकम् where *the* विशेष्य *is conveyed by the use of the* विशेषण, according to विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तौ (A similar case is रघूणा मा एतत् म पुर तदाश्रय प्रबन्ध रघुवश or तदेव महाकाव्यम् रघुवशम् ।)(3)वेण्या संहार यस्मिन्स्नाटके इति वणीसंहारम् the compound being a व्यधिकरण बहुव्रीहि. (4) Or, as another alternative the compound may be regarded as an instance of the application of the rule 'अर्शआदिभ्योऽच्' where the *termination* अच् which is possessive *makes no change in the word to which it is affixed.* वेण्या संहार-वणीसंहार – अस्य अस्ति तत् नाटक वणीसंहारम् ।

In the four explanations given above what the words वेणी and संहार signify has not been stated. It is quite clear from words put into the mouth of भीमसेन in act VI viz. 'स्मरसि ...ननु तावदनेन सुयोधनशोणितोक्षितेन पाणिना ... ' as also ' एष ते मूर्धजानां संहारोऽभिनन्दिता नभस्तल-

चारिणा सिंहसेन: which latter occurs immediately after वे० VI, 42 that भट्टनारायण wants the title to be understood as referring to the *re arranging of the hair* of द्रौपदी by भीमसेन *with his hands red due to the blood of* दुःशासन *and with the blood* of दुर्योधन *sticking to his limbs*, (Vide VI, 41 lines 1&2 and 3&4 respectively, (" येन दुःशासनस्य असि तस्य मम करयो असृजि स्पृश and " कुरूणां राज अपि रुधिरमिदम् अंगेषु अंगेषु लग्नम्") leave no doubt about this fact.) This is the evidence of the ending part of the play (called 'उपसंहार' by the मीमांसकs) In the first act भानुमती is reported to have said tauntingly to द्रौपदी अयि याज्ञसेनि, पञ्च ग्रामा प्रार्थ्यन्त इति श्रूयते। तत् कस्मादिदानीमपि ते केशा न संयम्यन्ते। (Thus the 'उपक्रम' also from the point of view of the मीमांसकs brings out that the संहार is the re arrangement (संयमन) of the hair (of द्रौपदी by भीमसेन). Till the insult inflicted by दुर्योधन and दुःशासन by showing his bare lap to द्रौपदी and by dragging द्रौपदी to the assembly of kings respectively remained un avenged, भट्टनारायण wants his readers to understand that the नायिका considered herself to be a विरहिणी. The whole mass of hair—undecorated was tied in a single knot by her भीमसेन on having killed both the wrong-doers re-arranged her hair, with his hand yet having the marks of दुःशासन s blood and with his body having the stains of दुर्योधन s blood all over (The title of the play is thus quite significant and it may be added that this is भट्ट नारायण s own way of looking at the Mahā bhārata story) For in the महाभारत there is *no reference to* भीमसेन's *vow of arranging the dishevelled hair* (Read ' सुयोधनमिमं पापं हन्तास्मि गदया युधि। शिरः पादेन चास्याहमधिष्ठास्यामि भूतले ॥62-chapter 92 and तेनैव रक्तदिग्धेन ... ॥ 21 chapter 99 etc. from also ... दुःशासनस्य रुधिरं पास्यामि मृगराडिव ॥ 63-chapter 92 भट्ट नारायण evidently wanted to secure a dramatic effect by modifying the material he got from his source the महाभारत and from the point of view of a नाटक being a दृश्यकाव्य or thing of the stage, it must be accepted that the change served the dramatist s purpose well. The sight of द्रौपदी with her hair dishevelled from the beginning of the play to almost the end of Act VI, and that of भीमार्जुन achieving the goal of avenging the insult and then inviting द्रौपदी to have the hair re-arranged is better appreciated when a performance of the play on the stage is being watched than when the text of the play is only read. The significance of भीमसेन s vow is very much enhanced by this change the author has introduced. For विरहिणी s not decorating their hair till the time they are

united with their loved husbands vide 'वसने परिधूसरे वसाना । नियमक्षाममुखी धृतैकवेणिः । अतिनिष्करुणस्य शुद्धशीला मम दीर्घं विरहव्रतं बिभर्ति ॥' Sakuntala VI, 21 भट्ट नारायण wants the readers or spectators to know that *his नायिका considered herself a प्रोषितभर्तृका till the time that the wrong done to her was fully avenged* [भीमसेन *avenged the wrong and* thus, भीमसेन is the hero of the play, according to the author] वेणी thus signifies एकवेणी the whole mass of hair, tied in a single knot, without any decoration.

An alternative explanation is suggested. वेण्याः (हेतुना) संहारः (विनाशः) दुःशासनादीनाम्. Evidently, this may have been there in the mind of the author But between 're-arrangement of the hair and 'slaughter (of दुःशासन etc) due to the mass of hair tied in a single knot (by द्रौपदी), obviously it is the *former* which is *more important from the author's point of view*

संहार is also understood to mean उन्मोक्ष or unloosing, untying (here the single knot of the hair of द्रौपदी) for the purpose of tying the same, up again in the proper manner with due decoration. But regarding this interpretation given by the commentator जगद्धर it may be observed, that संहार=उन्मोक्ष or untying is *subservient to* संहार—संयमन rearranging *The title is better understood* to refer to the objective than to what is subservient to or a means of securing that objective. *Thus* वेणीसंहारम् *means a play dealing with the [re]arranging of the hair* [of द्रौपदी], hair which were kept hanging loosely by her on her back tied in a single knot, till they were tied up again by भीमसेन with his hands having the stains of दुःशासन's blood, while all over his body there were stains of दुर्योधन's blood]

According to the orthodox view accepted by almost all writers in olden days a work ought to have a salutation or a benediction at its commencement. This is the traditional मङ्गल (Vide {'—मङ्गलादीनि हि शास्त्राणि प्रथन्ते वीरपुरुषकाणि च भवन्ति आयुष्मत्पुरुषकाणि च । अध्येतारश्च सिद्धार्था यथा स्युरिति-' from the महाभाष्य of पतञ्जलि and '—ननु मङ्गलस्य कर्तव्यत्वे किं प्रमाणमिति चेत् । न । शिष्टाचारानुमितश्रुतेरेव प्रमाणत्वात् । समाप्तिकामो मङ्गलमाचरेत् । इति श्रुतेः } from अन्नम्भट्ट's दीपिका on his तर्कसंग्रह It need be added that these considerations about the need for a मङ्गल being there at the commencement of works *were not confined to scientific treatises only* In works of art, महाकाव्य like the रघुवंश etc and plays like the शाकुन्तल etc., we get मङ्गलात्मक verses such

as 'वागर्थाविव सपृक्तौ वागर्थप्रतिपत्तये । जगत पितरौ वन्दे पार्वतीपरमेश्वरौ ॥' which is a नमस्क्रिया and 'या सृष्टि स्रष्टुराद्या वहति विधिहुत या हविर्या च होत्री ये द्वे काल विधत्त श्रुतिविषयगुणा या स्थिता व्याप्य विश्वम्। यामाहु सर्वबीजप्रकृतिरिति यया प्राणिन प्राणवन्त प्रत्यक्षाभि प्रपन्नस्तनुभिरवतु वस्ताभिरष्टाभिरीश ।' which is an आशीर्वचन wishing that the audience be protected by Lord Siva possessed of eight concrete forms)

भट्ट नारायण who is well aware of this need for a मङ्गल supplies the same in the form of the three verses वेणीसंहार I, 1–3 These therefore constitute what is technically known as the नान्दी explained as नान्दि देवता अस्याम् अनया वा as it was a praise of the divinities that the नान्दी consisted of and praise is liked by the divinities Divinities like men, who have conceived them are delighted to hear themselves praised or glorified. The नाट्यशास्त्र lays down at V, 98 सूत्रधार पठेत्तत्र मध्यम स्वरमाश्रित । नान्दीं पदैर्द्वादशभिरष्टाभिर्वाप्यलङ्कृताम् ॥ The नान्दी in this play can be regarded as being द्वादशपदा or as consisting of twelve *padas* where a *pada* is to be understood as being a quarter of a verse according to श्लोकपादं पदं केचित् सुप्तिङन्तमथापरे । परेऽवान्तरवाक्यैकस्वरूप पदमूचिरे । from the नाट्यप्रदीप To proceed to the मङ्गल or नान्दी of the वेणीसंहारम्

(1) Construe निषिद्धै अपि पत्रि मधुकरे लुलितमकरन्द, अभिमुखाग्र [अङ्गुली] हस्तौ करे अन्त स्फुरित इव [दृश्यमान], हरिचरणयो प्रकीर्ण, अयं पुष्पाणाम् अञ्जलि अस्य सदस नयनसुभगा न सिद्धि विधत्ताम् । (शिखरिणी)

In the verse there is a pious wish that is expressed let the cavityful of flowers (पुष्पाणाम् अञ्जलि a Sanskritism for पुष्पपूर्ण अञ्जलि while अञ्जलि m signifies the two hands folded together so as to form a cavity) about to be strewn (प्रकीर्ण m. p p p of प्र+कृ to strew, scatter used idiomatically in the sense of प्रकीर्यमाण, which will in the immediate future be strewn) at the feet of Hari i e Visnu bring about (विधत्ताम् from वि+धा) our [i e. the actors'] success (सिद्धि) which would be delightful (सुभगा) to the eyes (नयन) of this (अस्य) house (सदस). This means that the verse expresses the wish that as a result of offering flowers at the feet of Visnu the actors should be in a position to come out triumphant in their undertaking viz staging the play (वेणी...). This success is sure to prove very attractive and therefore delightful to the eyes of the audience (सदस् house, auditorium, metaphorically means the प्रेक्षकसमूह that had gathered for witnessing the perform-

of the play) In lines 1 and 2, there are adjectives qualifying the श्रेणि (of flowers), the subject of the sentence. It has the *honey* in it (मकरन्द) stirred (or disturbed, उद्भिन्न) by the bees (मधुकरै) lit 'makers' i e. *collectors* of honey, even when (अपि) they were warded off (निषिद्धै--inst. plural of निषिद्ध p p p of नि+सिध् to ward off, remove) As the flowers were to be offered as a पूजाद्रव्य to the divinity Hari, it was necessary that none was allowed to enjoy the पूजाद्रव्य before it was strewn on the feet of the divinity As the bees however, were attracted by the sweetness of the honey in the flowers, they settled again and again on them and succeeded in stirring the honey in them, if not actually sucking it. The anxiety on the part of the actors that bees were not allowed to taste the honey is only natural But equally natural and irresistible is the attraction the bees have for the honey Thus repeated attempts at sending the bees away were of very little avail The honey in the flowers *was* stirred. In line 2 the main word is सभिन्नमुकुल i e. सभिन्नानि मुकुलानि यस्मिन् स (बहु०) The cavityful of flowers had the buds in them fully opened up (सं+भिन्न lit broken *well*) It is this circumstance that *incidentally* accounts for the bees being irresistibly drawn to the honey in the flowers. If the flowers were not fully opened, it would have been difficult, if not impossible for the bees to disturb the honey भट्ट नारायण *indulges in a fancy* and helps the readers understand *why* the buds from the flowers got themselves fully opened. They were *as it were* (इव) touched (छुरित lit. cut) from within (अन्त) by the rays of the moon. It is thus evident that the flowers are conceived as having belonged to a चन्द्रविकासी group. Contact of the rays of the moon was enough for the buds to open This led to a free play of the rays in the interior portion of the flowers. The dramatist fancies that the buds thus having been touched from within by the rays of the moon was the cause of their being fully opened (सभिन्न) The variety of उत्प्रेक्षा contained in the verse is thus हेतूत्प्रेक्षा This appears to be the easiest way of understanding line 2 संभिन्नानि मिश्रितानि मुकुलानि यस्मिन् स is an alternative way of explaining the compound सभिन्नमुकुल which would mean having buds intermixed (संभिन्न=मिश्रित) with them (i. e. the cavityful of *flowers*) There is one more interpretaton that is proposed according to which line 2 brings out that the honeyed filaments in the flowers are fancied to be the ambrosial rays of the moon One serious objection against the interpretation is that

the dramatist does not use any word (such as किंजल्क or केसर etc.) signifying the filament nor does he use the word सुधांशु for the purpose of referring to the moon In the absence of either of the two words, this interpretation appears to be much too strained. इव is one of the words which reveal the presence of an उत्प्रेक्षा as is brought out by दण्डिन् in 'मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादिभिः । उत्प्रेक्षा व्यज्यते शब्दैरिवशब्दोऽपि तादृशः ।' One of the conditions that the नान्दी is expected to fulfil is that it should refer to the moon- 'करैरिन्दोरन्तश्छुरित ' achieves this purpose प्रकीर्ण is an instance of आशिर्नमस्क्रिया वस्तुनिर्देशो वा' in the translation of verse 1, after 'touched, (*churita* lit, cut) may be added the words 'from within (*antah*)'

As all that had to be said on behalf of the actors is not over with the end of वे० I, 1, अपि च (and also' or 'moroever') introduces something more.

(2) Construe' कालिन्द्याः पुलिनेषु केलिकुपितां, रासे रसम् उत्सृज्य गच्छन्तीम्, अश्रुकलुषां राधिकाम् अनुगच्छतः तत्पादप्रतिमानिवेशितपदस्य उद्भूतरोमोद्गतेः प्रसन्नदयिताहृदयस्य कंसद्विषः अक्षुण्णः अनुनयः वः पुष्णातु । (शार्दूलविक्रीडितम्)

"The verse expresses a wish that the conciliation (अनुनय) on the part of Krsna (कंसद्विष lit. of the hater of Kamsa) which became successful अक्षुण्णः = न क्षुण्णः where क्षुण्ण is the p. p. p. from क्षुद् to be pounded, trampled down, thus अक्षुण्ण- not- trampled down i. e. successful) should help the spectators (वः=युष्मान् i. e. प्रेक्षकान्) to prosper The story of the *anunaya* is this. On the sandy bank (पुलिन) of the Yamunā (कालिन्दी), Krsna, Radhā and presumably other गोपीs were enjoying the wellknown रास-dance (रास is called so because it gives an amount of *rasa* or delight). Suddenly Rādhā became angry (कुपिता) in the midst of the sport (केलि). Though the cause of her anger has not been stated in the verse it can be inferred that Rādhā thought that, Krsna showed more attention to some other Gopī. Rādhā, therefore, gave up all delight (*rasa*) in the dance and began going away (गच्छन्ती) from the scene of the रासनृत्य, with her eyes bedimmed (अश्रुभिः कलुषाम् अश्रुकलुषाम्—lit. her 'who was soiled by tears') by tears. Krsna was quick to realise the seriousness of the situation. He lost not a moment in following (अनुगच्छतः) Rādhā close upon her heels. As he followed her, he planted (निवेशित) his feet (पद) on the imprints (प्रतिमा : lit. images) of Rādhā's (तस्याः = राधायाः) feet and as

Kṛṣṇa's feet came in contact with those portions of the sandy bank on which marks of Radhā's feet were left, Kṛṣṇa had his hair standing on their end (उद्भूता रोम्णां कथाना उत्पत्ति यस्य स —बहु०— तस्य उद्भूतरोमोद्गते) out of sheer joy of having touched what राधा had touched. Evidently राधा was attentive enough to see this change in the form of horripilation that had come over Kṛṣṇa. The रोमोद्गति was proof positive that Kṛṣṇa loved her most sincerely. Radha's *kopa* vanished into thin air. Pleased at heart (प्रसन्न) she looked at Kṛṣṇa. The look was significant. It brought out that राधा had accepted the अनुनय on the part of कृष्ण. Thus was Kṛṣṇa's effort to win over Radha his दक्षिण्य i.e. his conciliation altogether successful. The dramatist wishes that this successful conciliation of Kṛṣṇa's should help the audience prosper (वः पुष्णातु — may nourish you). The epithet कंसारि has a reference to the story of कृष्ण whom his maternal uncle कंस regarded as his mortal enemy and tried to destroy in ways more than one. Kṛṣṇa however, was more than a match to कंस who was ultimately dragged down from the throne and killed by him. Destruction of the wicked is the very purpose of the incarnation of the Highest as is brought out by the wellknown verses from the Bhagavadgīta यदा यदा हि धर्मस्य ग्लानिर्भवति भारत। अभ्युत्थानमधर्मस्य तदात्मानं सृजाम्यहम्। परित्राणाय साधूनां विनाशाय च दुष्कृताम् धर्मसंस्थापनार्थाय संभवामि युगे युगे॥—गी० IV 17 18. That Kamsa had been very wicked to his own sister Devakī is patent for the former had put as many as six of Devakī's children to death.

As सूत्रधार had a दशरथरामकथा in view, he introduces the 3rd verse constituting the same by another अपिच (or 'moreover' or 'and also').

(३) Construe. मधुपुराहन रस्या सन्न ईड. अनुरीमि विल इति भयात् सम्भ्रमात् च (इव) उत्तालसत्त्वमारि ऋषिभि सरूम्भ च (इव) विष्णुना मारमतन (सता इव) दत्वार्थे मध्न्य भाङ्कय उपदातितधूम्रपने सर्व (सर्पे इव) स्वतानि सतन्द (इव) धूर्जटि युष्मान् पातु। (स्रग्धरा)

(देवी – पार्वती) Pārvatī, as was only natural, S'iva was looked at with love (प्रेम्णा सहित यथा स्यात् तथा सप्रेम) The three cities fashioned out of gold, silver and iron, situated in the sky, air and on the earth respectively, which the three sons of तारक called तारकाक्ष, कमलाक्ष and विद्युन्मालिन् had secured from ब्रह्मदेव by propitiating him with austerities, were made by them a great source of harassment to the world. They used to wander here and there in the three movable cities None else except S'iva was equal to the task of putting an end to the torment of the people. Requested by the gods he burnt the three cities along with their masters. The day on which this happened is even now celebrated annually by the Hindus It is known as the त्रिपुरी-पौर्णिमा and falls on the 15th day of the bright half of the month of कार्तिक when special illuminations are arranged for to commemorate the victory S'iva had secured over the three demons That Pārvatī should have looked at S'iva who had thus achieved what none else could, with affection, need cause no surprise. Quite contrary was the re-action of the demonesses to the achievement of S'iva. They were all full of apprehension and confusion. It was with these two feelings that they looked at S'iva wondering 'what is this (किम् इति)?' Sages—or persons with a prophetic vision (ऋषि. दर्शनात्), having their inner principle (अन्तस्तत्त्व) i. e. their soul as their strength (सार: बलम्), looked at S'iva's doing with pity The सकरुणत्व of the ऋषिs is to be understood as having been two-fold. That S'iva should have been compelled to undertake a destructive mission made them pity the Lord himself That the *demons* had their days numbered, that *Nemesis* was soon to claim them as its victims made the sages have pity on them too. It is clear that from the philosophical heights which the ṛṣis had reached, with *s'ama* as the highest value from their point of view, they had a feeling of pity (करुणा) for either S'iva as well as the demons. The demons themselves, however, were neither frightened nor filled with remorse. Brave that they were (दैत्यैंरे: दैत्याना दैत्येषु वा वीरै— where दैत्य son of दिति the mother of demons) they dragged their weapons (such as swords out of their sheaths) and having caused the confusion or flurry (सम्भ्रम) among their wives (वधू) to be allayed (उपशमित), they looked at S'iva with pride (सगर्वं. idiomatically is having the same force as सगर्वम् which grammatically is an adverb). Divine beings in general (देवता – देवा एव in keeping with 'देवात्तल्' पा. 5. 4. 27 where the

affix तल् is added to words without changing their meaning) were *mightily pleased at the end that S'iva had put to the trouble—makers* whose activities affected all the three worlds. They, therefore, looked at the Lord with delight (सानन्दम्). Viṣṇu is one of the divinities. His re–action is specially set forth in a separate clause 'विष्णुना सस्मितेन'. The dramatist who has devoted two of his three verses constituting the नान्दी of the play to विष्णु (vide हरिचरणयोः प्रकीर्णः अञ्जलिः, verse 1 and कंसद्विष अनुनयः व: पुष्णातु verse 2, above), it need hardly be stated, is a Vaiṣṇava or devotee of Viṣṇu. While glorifying the feat that was accomplished by Lord S'iva, it is not in the least surprising, that he should have tried to bring out the superiority of his इष्ट देवता. This explains विष्णुना सस्मितेन. Unlike others who looked at शिव with affection, fear, pity etc, विष्णु looked at him with a smile. The smile is one of superiority. Viṣṇu according to the dramatist was amused that S'iva should have made so much of a fuss of the destruction of the three cities of Maya. The clause illustrates very well the ascription of the devotee's feelings to the divinities. The latter many a time are what they are made to be by their sectarian followers. To a philosopher who knows त्रिमूर्ति to be the embodiment of the three aspects of the Highest—उत्पत्ति (ब्रह्मा), स्थिति (विष्णु) and लय or संहार (महेश)—भट्टनारायण's description of सस्मित विष्णु would be equally amusing. No wonder that such a person would emulate भट्टनारायण's विष्णु on having read this clause ('विष्णुना सस्मितेन'). The verse is a fine instance of the अर्थालङ्कार known as उल्लेख and defined by विश्वनाथ at साहित्यदर्पण X, 37 as follows: क्वचिद् भेदाद् ग्रहीतॄणां विषयाणां तथा क्वचित् । एकस्यानेकधोल्लेखो यः स उल्लेख उच्यते ॥)

There are alternative explanations of the compound शान्तान्तस्तत्त्वसारैः that have been proposed: (२) शान्त i. e. शमवत् यत् अभ्यन्तरं तेन तत्त्वम् मनारो स्तित्वसारः बलं येषां तैः i. e. by those possessed of genuine strength on account of their mind, full of peace, also (3) शान्तः अन्तस्तत्त्वसारः येषाम् those whose strength or force of mind has been curbed and (4) शान्ताः च ते अन्तस्तत्त्वसाराश्च i. e. composed and firm in (meditating upon) the inner essence i. e. Brahman.

With the line सानन्दं देवताभिः धूर्जटिः पातु युष्मान् (I.4d) the नान्दी of the play is over. And hence the stage direction which follows the line immediately viz., नान्द्यन्ते i. e. 'at the end of the benediction'. Among other things that a नान्दी is expected to do, *giving an idea beforehand*

when the latter were 'मयैव निहता' to adopt a phrase of the भगवद्गीता i. e 'killed by the Lord Himself', while भीमसेन had become a 'निमित्तमात्रम्'.

In some editions, instead of these three stanzas, there are the following three that are given as the नान्दी of the play (vide Kedara Nath Tarkaratna's edition) with the remark पाठान्तरे नान्दीः

जयति स नाभिजन्मा स्वनाभिरन्धोद्भवज्जगद्बीजः ।
दामोदरो निजोदरगह्वरनिक्षिप्तजगदण्डः ॥१॥

अपि च जयति स भगवान् कृष्णः शेते यः शेषभोगतल्पतलाम् ।
मध्येपयः पयोऽम्बर इवाम्भोनिधिः कृष्णः ॥ २॥

अपि च उषसि उत्थाय रतान्ते भुजगपतौ पाणिनैकेन कृत्वा
धृत्वा चान्येन वासो विगलितकबरीभारमंसे वहन्त्याः ।
भूयस्तत्कालकान्तिद्विगुणितसुरतप्रीतिना शौरिणा वः
शय्यामालिङ्ग्य नीतं वपुरलसलसद्बाहु लक्ष्म्याः पुनातु ॥ ३ ॥

As is obvious the last verse is describing unabashedly the amorous sport of Viṣṇu and Laxmī and one wonders whether it deserves inclusion in a set of verses intended to be a मङ्गल. It dismisses itself and the first two verses also suffer because of the company they keep. As only a solitary edition of the Veṇīsaṁhāra gives these verses, no more attention need be paid to them.

The question who recites the three verses constituting the नान्दी is well worth considering. It is interesting to see that the word सूत्रधार. occurs after the stage direction (नान्द्यन्ते). Who was it then that recited the नान्दी? It has been pointed out on the basis of old works dealing with the नाट्यशास्त्र that long long ago the practice was to stage what was called a पूर्वरङ्ग before staging the play proper. This was quite an elaborate affair. Subsequently this came to be dropped except for the नान्दी part which is the only remnant of the पूर्वरङ्ग. This पूर्वरङ्ग was managed by the सूत्रधार and his lieutenants (अनुगs). After that was over, another person just similar to the सूत्रधार and called स्थापक used to enter and set the play proper going. (Vide —स्थाप्य वा चतुरस्रं वा शुद्धं चित्रमथापि वा। प्रयुज्य रङ्गविघ्नोपशान्तये सूत्रधारः महानुग. and प्रयुज्य विधिवत्तु पूर्वरङ्गं प्रयत्नतः स्थापकः प्रविशेत्तत्र सूत्रधारगुणाकृतिः। नाट्य शास्त्र and पूर्वरङ्गं विधायादौ सूत्रधारे निवर्तते । प्रविश्य स्थापकस्तद्वत् काव्यमास्थापयेत्ततः। साहित्यदर्पण. It is evident, however, that in course of time the पूर्वरङ्ग but for its नान्दी part, was dispensed with and therefore the सूत्रधार

could himself recite the नान्दी, there being thus no need for a स्थापक entering on the stage for the purpose विश्वनाथ refers to this in his साहित्यदर्पण 'इदानीं पूर्वरङ्गस्य सम्यक्प्रयोगाभावादेक एव सूत्रधारः सर्वं प्रयोजयतीति व्यवहार' Thus though the word सूत्रधार does not precede the नान्दी it has *to be understood that it is he who recites the benediction* The peculiarly religious view-point of Hindus in olden times that *nothing ought to precede the* मङ्गल, [which latter, therefore, cannot be given a second place on any account], must have been responsible for all dramatists retaining just the नान्दी from the पूर्वरङ्ग, for giving the text of the नान्दी *first, then the stage direction (नान्द्यन्ते) and even after this latter the* term 'सूत्रधार' मङ्गल is sacred It must be given the first place And so the name of the सूत्रधार who recites it too came to be written as a rule *after* the text of the नान्दी and the stage direction नान्द्यन्ते There can, however, be no doubt that the सूत्रधार himself recited the नान्दी Bharata's dictum given in the नाट्यशास्त्र is (सूत्रधार ' पठेत्तत्र मध्यमं स्वरमाश्रित नान्दीं पदैर्द्वादशभिरष्टाभिर्वाप्यलङ्कृताम्) This is a very interesting example of the working of the religious feeling of a people influencing the procedure of the presentation of a work of art. (The मङ्गलश्लोक is mentioned only after the text of the मङ्गल has been given)

It need hardly be added that 'हरिचरणयेर अञ्जलि' is नमस्क्रियात्मक but 'अस्य मदस नयनसुभगा सिद्धिं विधत्ताम्' is आशीर्वादात्मक (Verse 1) that कमद्विष अक्षुण्ण भनुनय व पुष्णातु (Verse 2) as well as धूर्जटि युष्मान् पातु (Verse 3) contain in them an आशीर्वाद Unlike the अष्टपदा नान्दी of the उत्तररामचरित where पद is understood in its literal sense of a word, or the अष्टपदा नान्दी of the शाकुन्तल *where* पद *is taken to signify 'half of a line'*, the नान्दी of the वेणीसंहारम् is द्वादशपदा where पद is taken to mean a line Each verse consists of four lines. There are three such verses Thus 4x3 = 12 (There are four kinds of नान्दी as indicated by विश्वनाथ in the साहित्यदर्पण (1) नमस्कृति (2) माङ्गलिकी (3) आशी and (4) पत्रावली This last is *defined as* वाच्यार्थबीजरचिता शुद्धराशिपदान्विता । मयुक्ता चन्द्रपद्माभ्या पत्रावल्यभिधीयते । As pointed out above there is the germ or suggestion of the plot in the *nāndi*, धूर्जटि = शङ्कर (verse 3 'धूर्जटि . पातु युष्मान् ।') 'कररिन्दोरन्तश्छुरित' (verse 1) refers to the moon, 'सभिन्नमुकुल पुष्पाञ्जलि' can be taken to have a lotus or two in it and thus the present नान्दी is an example of the पत्रावली type.

सूत्रधार — lit, 'one who holds the thread' is the stage-manager Read नाट्योपकरणादीनि सू त्रमित्यभिधीयते । सूत्रं धारयतीत्यर्थे सूत्रधारो निगद्यते ॥ आमूलयन

गुणान् नेतुः कवेरपि च वस्तुन । रङ्गप्रसाधनप्रौढः सूत्रधार इहोदितः । नाट्यस्य यदनुष्ठानं तत् सूत्रं स्यात्सबीजकम् । रङ्गदैवतपूजाकृत् सूत्रधार उदीरितः ॥ or again वर्णनीयकथासूत्रं प्रथमं येन सूच्यते । रङ्गभूमिं समासाद्य सूत्रधारः स उच्यते ॥

'अलमतिविस्तरेण' literally means 'enough of prolixity'. Either this or its equivalent 'अलमतिप्रसङ्गेन' is put into the mouth of almost every सूत्रधार in Sanskrit plays. In the light of what has been stated above regarding the पूर्वरङ्ग which in ancient days used to be very elaborate and which *had* to be completed before commencing the staging of the play proper 'the propriety of अलमतिविस्तरेण' or 'अलमतिप्रसङ्गेन' can very well be understood. *When the पूर्वरङ्ग was carried out in all its details there was certainly all propriety in the सूत्रधार's observation* as he could well infer the impatience of some if not a majority of the spectators at the preliminaries themselves taking so long a time. But subsequently only the नान्दी was retained from the whole of the पूर्वरङ्ग and yet 'अलमतिप्रसङ्गेन' or 'अलमतिविस्तरेण' was not dispensed with. This is an instance of how *form* or उपचार gets an importance far out of proportion with what it merits. Even after a mere अल्पदा नान्दी,' अलमतिप्रसङ्गेन' sounds very strange and yet Sanskrit poets did not care to even modify it. [Plays written in modern Indian languages and particularly such of them as one modelled on the pattern of English or French plays have altogether dispensed with सूत्रधार, नान्दी, पारिपार्श्विक etc.]

I (4) Construe- यः श्रवणाञ्जलिपुटपेयं भारताख्यम् अमृतं कृतवान् तम् अराग‍म् अकृष्णं कृष्णद्वैपायनम् अहं वन्दे । (आर्या)

भट्टनारायण in making the सूत्रधार his mouth piece and expressing his sense of veneration for the author of the Mahabhārata, on which he has drawn for the plot (वस्तु) of his play. "I salute", says he "that Kṛṣṇa Dvaipāyana, without colour (अरागम्) and not dark (अकृष्णम्) who composed (कृतवान् व्यरचितवान्) the nectar callad Bhārata worth being drunk by the hollow of hands (अञ्जलिपुट) in the form of the ears" It is necessary to add that both कृष्ण and द्वैपायन are names of व्यास the celebrated author, according to tradition, of the Mahabhārata. Though भट्टनारायण uses the word भारताख्यम् and not 'महाभारताख्यम्' evidently he means 'महाभारताख्यम्', 'महा' having been dropped for two reasons- (1) even without the 'महा' part, भारत by itself can be understood as referring to the great national epic dealing with the Kaurava-Pāṇḍava conflict (2) metrical exigency does not permit the

inclusion of the first two syllables 'महा' as that word unnecessarily increases the number of mātras by three The name कृष्ण used of व्यास brings out the sage s swarthy complexion The name द्वैपायन refers to the fact that he was one who had an island as the place of his birth literally 'abode' (अयनम्) द्वीपम् अयनमस्य यस्य स द्वीपायन, द्वीपायन एव द्वैपायन । This refers to the fact that सत्यवती alias गन्धवती alias योजनगन्धा alias मत्स्यगन्धा who had a son from the sage पराशर left him on an island [and as per terms of union she had her virginity restored to her by the sage who was possessed of miraculous powers] Vide 'जज्ञे च यमुनाद्वीपे पाराशर्यः स वीर्यवान्। न्यस्तो द्वीपे स यद्बालः तस्माद् द्वैपायनः स्मृतः।'

The *alṅakara* in the verse is well worthy of being carefully understood भारताख्यम् अमृतम् is practically the same as भारतामृतम् i e भारतम् एव अमृतम् This is a रूपक This gives rise to another रूपक in श्रवणाञ्जलिपुटं or पुटेन पेयम्. This thus constitutes an instance of the परम्परित रूपक defined by मम्मट as नियतारोपणोपायः स्यादारोपः परस्य यः । तत् परम्परितम् (X 9) अकृष्ण and अराग are adjectives qualifying कृष्णद्वैपायन and containing an instance of the विरोधाभास अलङ्कार in them व्यास was कृष्ण by complexion and also so called But the dramatist says he was अ-कृष्ण = न कृष्ण = not under the influence of the '*tamas*' element Similarly अराग literally means 'not having any complexion' But actually व्यास had a complexion viz the dark one. The विरोध is explained by understanding अराग as being equal to 'not under the influence of the *rajas* quality or element according to the Sāṃkhyas This is another way of saying that Vyasa was beyond the influence of both *rajas* and *tamas* i e he was ever firm in the *sattva* element (Cf नित्य-सत्त्वस्थ' 'निस्त्रैगुण्य' of the भगवद्गीता, itself a part of the महाभारत of व्यास) Thus the विरोध between अराग (having no complexion) and the dark complexion व्यास had is explained away by equating अरागम् with रजोगुणशून्यम् Likewise the contradiction between अकृष्णम् (not कृष्ण) and 'कृष्णम्' (व्यास s other name) is explained away by taking न कृष्ण = तमोगुणविहीनम् Thus this part of the verse is an example of विरोध defined by मम्मट as विरोधः सोऽविरोधेऽपि विरुद्धत्वेन यद्वचः । काव्यप्रकाश X Regarding कृष्ण being another name of व्यास read 'यो व्यस्य वेदांश्चतुरो तपसा भगवानृषिः । लोके व्यासत्वमापेदे कार्ष्ण्यात् कृष्णत्वमेव च ॥' verse 36, chapter 114, आदिपर्व The reading अरागमतृष्णं is to be rejected as it is void of this चमत्कृति of विरोध Besides अराग रजोगुण्यापाराहान *implies* तृष्णाराहित्य Immediately after hav

ing recited I, 4, the सूत्रधार looks all around, obviously as he wants to address the members—leading ones of course among them (अग्रेसराः)—of the assembly (परिषद्-परितः सीदन्ति अस्याम् इति परिषद् f.) परिषदग्रेसराः as well as भवन्तः are forms of the vocative plural (though pronouns generally have no forms of vocative)—O your honours, the leading ones in the assembly'. 'अग्रतो गच्छति वा सरतीति अग्रेसरः।' according to 'पुरोऽग्रतोऽग्रेषु सर्तेः' पा० 3, 2, 18, अग्रेसर literally would mean one who moves ahead (of others), therefore, leading, prominent. विज्ञाप्यम् worthy of being caused to be known, worth being conveyed as a request. नः = अस्माकम् of us, on our part i. e. on that of the सूत्रधार and his assistants, the नटs who are going to stage the play.

(5) Construe: एषः काव्यबन्धः अपरः कुसुमाञ्जलिः इव अत्र प्रकीर्यते। मधुलिहः मधुबिन्दून् इव विरलान् अपि गुणलेशान् भजत। (आर्या)

The Sutradhâra says 'Here (एष) a poetical composition (काव्यबन्धः) is being spread or better, strewn (प्रकीर्यते passive 3rd person singular, form प्र + कॄ) at this place (अत्र) (i. e. before you, oh spectators!) (a poetic composition) which is like another cavityful (अञ्जलि.) of flowers (कुसुमानाम्), Do you resort to (भजत) i. e. appreciate bits (लेशान्) of (literary) excellence or merit (गुण), even though (अपि) they be sparse (विरलान्) i. e. few and far between, just as bees (मधुलिहः nomi. plural of मधुलिह् m. lit. one who licks, here, *sucks* honey) [resort to, enjoy, appreciate] drops of honey (मधुबिन्दून्) though they be very few [in the flowers over which the bees hover].

विनीतता or modesty is a characteristic of the really learned and भट्टनारायण is one of those Sanskrit writers who were possessed of it in ample measure, such as कालिदास who also says, of course having in a like manner made his सूत्रधार his mouthpiece, 'आ परितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम्, बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेतः।' That भट्टनारायण does not claim much for himself is evident. He uses the term गुणलेशान् and even these latter, he says, may be विरल. Genuine रसिकs, however, are sure to make the most of it. The गुणग्राहकता of the audience too is often referred to by Sanskrit writers. Cf 'परिषदियं गुणग्राहिणी' in श्रीहर्ष's प्रियदर्शिका I, 3 (a). A नाटक is दृश्य काव्य according to Sanskrit साहित्यशास्त्र. Thus भट्टनारायण is right in referring to the वेणीसंहार as a काव्यबन्धः' Vide 'काव्येषु नाटकं रम्यं तत्र रम्या शकुन्तला'.

I, 5, 1–3 is an important passage as it gives us some very useful information about the author. The name of the author is भट्टनारायण. The compound कविमृगराजलक्ष्मणः is best understood as conveying 'of one who has the distinctive emblem (लक्ष्मन् n. literally characteristic, mark, feature, trait) 'कविमृगराज' is an instance of the उपमानोत्तरपद-कर्मधारय compound It can be dissolved as कविः मृगराज इव i. e. a poet who is like a lion Now words such as केसरी, सिंह, व्याघ्र are used at the end of compounds to convey 'the best of a class' Thus पुरुषव्याघ्र, नरकेसरी etc. Among learned men or literary artists (कविषु कविनां वा) भट्टनारायण was the most eminent. Therefore his title or उपाधि 'कविमृगराज'. The reading 'कवेर्मृगराजलक्ष्मणः' comes to the same thing in point of meaning Even to day such titles are conferred on persons who attain eminence in the field of learning For example वेदान्तवागीश, तर्कतीर्थ etc. are उपाधिs bestowed on those who are expert in expounding the Vedānta or the Tarka (logic) etc., There are some who think that मृगराज = सिंह and लक्ष्म = उपनाम. They, therefore, are of the opinion that भट्टनारायण's surname was सिंह (as there are many families having that surname in Bengal to-day) But surnames cannot thus be paraphrased. This explains a difficulty which is only imaginary viz., how can भट्ट used of a learned ब्राह्मण and सिंह the surname of a क्षत्रिय family go together. For, as pointed out 'सिंह' cannot be paraphrased, if it were a surname. Surnames have to be retained as they are. Under these circumstances it is idle to venture an explanation such as मृगेण शशेन शोभते इति मृगराजः= द्विजराजः or like मृगराजस्य इव लक्ष्म यस्य i. e. one having a characteristic like that of a lion viz his mane

(जटा) and further adding that भट्टनारायण was well versed in the जटापाठ of the Veda texts, where अग्निम् ईळे would be recited as अग्निम् ईळे, ईळेऽग्निम्, अग्निम् ईळे It is clear that लक्ष्म (like लाञ्छन on some occasion,) means a special mark, a title, an उपाधि भट्टनारायण had thus the title कविमृगराज 'the best among poets' bestowed on him by some king, who must have been his patron.

'भट्टनारायणस्य कृतिं वेणीसंहारम्' is a reading which presents no such difficulty as the one raised by भट्टनारायणस्य अभिनवकृतिं वेणीसंहारम्', for, अभिनव a relative term would presuppose an older composition and actually no other work of Bhatta Narayana—except the Venisamhara—is known. "अभिनव', therefore, is better rejected.

I, 5, 2–3 तदत्र दीयमानमवधानम् । The सूत्रधार solicits the attention of the audience out of consideration of (अनुरोध) the amount of labour (परिश्रम) bestowed on the work by the poet, or out of their high regard (गौरव) for the plot consisting of a lofty story उदात्ता च असौ कथा च उदात्तकथा. सा एव वस्तु (plot) उदात्तकथावस्तु or तस्य वस्तुनः गौरवात् There is an alternative explanation which is proposed viz., 'उदात्त यत् कथायां वस्तु तस्मिन् च गौरव तस्मात्' 'out of reverence for the sublime plot of the story' (Prin Gajendragadkar). नव च तत् नाटकं च तस्य दर्शनस्य कुतूहलात्—out of curiosity to witness a new play The सूत्रधार says either out of consideration of the labour of the dramatist, or of that of the sublime nature of the plot, or out of curiosity to see a new play being staged, please pay attention to the performance. This shows that the dramatist is not very confident of his success This seems to be reminiscent of Kālidāsa's प्रणयिषु वा दाक्षिण्यादथवा सद्वस्तुपुरुषबहुमानात् । शृणुत मनोभिरवहितैः क्रियामिमां कालिदासस्य ॥ in the विक्रमोर्वशीय I, 2

I, 5 4 (नेपथ्ये) is a stage direction which gives the readers to know that 'behind the curtain' there is some one saying what follows. 'भाव'='Sir, This is in keeping with the rule 'सूत्रधार वदेद्भाव इति वै पारिपार्श्विकः' This latter being one who is in close vicinity (परिपार्श्व) with the सूत्रधार, his attendant or assistant. त्वर्यतां त्वर्यताम् let haste be made let haste be made i. e. 'let no time be lost in carrying out the command of noble (आर्य) विदुर—the brother of धृतराष्ट्र and पाण्डु—born of Vyāsa and a slave girl sent to him by Ambikā disguised as herself शैलूषजन = group of actors where जन refers to all of a class! Regarding शैलूष the explanation is that शिलूष was a sage who taught others acting All

actors are, therefore regarded as being his progeny spiritually, if not also lineally शिलूषस्य ऋषे अपत्य पुमान् शैलूष । अपरिहीयमानम् is an adverbial expression meaning 'in a way where nothing would be abandoned न परिहीयमान किंचित यस्मिन्कर्मणि यथा स्यात् तथा । i. e very carefully, 'extremely attentively'. आतोद्यस्य विन्यास आतोद्यविन्यास i e the systematic arrangement (विन्यास) of musical instruments of four kinds, viz ततम् or stringed, आनद्धम् or अवनद्धम् or bound much as a drum सुषिरम् or wind instrument such as a वंश (cf वंश, वासरी) and घन or a solid instrument like a cymbal. The अमर explains (ततं वीणादिक वाद्यमानद्ध मुरजादिकम् । वंशादिक तु सुषिर कास्यतालादिक घनम् चतुर्विधमिदं वाद्य वादित्रातोद्यनामकम्) 'प्रवेशकाल' in युधिष्ठिर's abode It was only meet that at the hour of this arrival of the son of Devaki, *disc in hand, the actors should be ready with their instruments to* celebrate his arrival पाराशर्य = son of Paras ara i e, ब्यास जामदग्न्य is the son of जमदग्नि i e परशुराम वृन्दारक here signifies 'the best,' formed in keeping with the वार्तिक 'शृङ्गवृन्दाभ्यामारकन्' Elsewhere वृन्दारक signifies a deity भरतकुलहितकाम्यया out of a desire (काम्या) of the good of the family of भरत, for, both पाण्डव and कौरवs had भरत son of दुष्यन्त as their distant ancestor The name of the epic भारत or महाभारत too goes back to him and so does one of the names of this ancient land viz, भारतवर्ष प्रतिपन्न दौत्यम्–दूतस्य भाव येन स प्रतिपन्नदौत्य — he who has himself (स्वयं) assumed the role of a messanger प्रस्थातु काम यस्य स प्रस्थातुकाम —desirous of starting i e. about to start (प्र+स्था) where the अनुस्वार in the infinitive is dropped in the compound according to 'तु काममनसोरपि।' I, 5, *9–13* The सूत्रधार is pleased to learn that the Lord hath himself undertaken the mission of bringing about peace between Kauravas and Pandavas सकलस्य जगत प्रभव (origination) स्थिति (maintenance) निरोध (i e प्रलय or destruction) च हेतु प्रभविष्णुना (i e by one who proves himself to be mighty) The Vedanta thought contained in तज्जलानिति शान्त उपासीत or 'जन्माद्यस्य यत' (वेदान्तसूत्र I, 1 2) *on being interpreted from* भक्ति *point of view makes the Lord* the source, the resort and the culmination of the entire (सकल) universe (जगत्—lit whatever moves crookedly) आहव (युद्ध) स एव कल्पान्त (universal destruction) तत्र अनल (अग्नि) तस्य प्रशम (extinguishing) तस्य हेतु तेन The अनुप्रास in स्वयं सधिकारिणा कसारिणा is not a matter of accident The dramatist deliberately has brought the two words together to secure a jingling effect of sound. तत् किमिति न ?—'Then why not (begin) i e by all means begin! कुशीलवा =actors, originally wandering minstrels like कुश and लव who sang the Ramāyana which was taught to them

by वाल्मीकि himself. In later times the word came to be used of actors who were regarded as having very loose morals (कुत्सितं शीलं येषाम् ते कुशीलवाः) कुशीलं वान्ति इति वा । But भरत in his नाट्यशास्त्र seems to have nothing like this in view. Instead कुशीलवाः is traced by him back to कुशलता. Vide 'नानातोद्यविधाने प्रयोगे कुशलो । आतोद्येऽप्यतिकुशलः यस्मात् कुशीलवस्तस्मात् ॥' Similarly 'भूमिकाभिरनेकाभिः कर्मयोगत्र्चेष्टितैः । यथाप्रकृति संधानकुशलास्ते कुशीलवाः ।' in टीकाग्रन्थ on the प्रतापरुद्रयशोभूषण. The definition of a पारिपार्श्विक is given as follows: "स्थापकस्य पार्श्वे यः प्रकरोति अमुना सह । काव्यार्थसूचनालापं स भवेत् पारिपार्श्विकः ।"—भरत's नाट्यशास्त्र. I, 1, 14 The पारिपार्श्विक whose entrance in a way has been suggested in तत् किमिति पारि संगीतकम् ।' enters on the stage. संगीतकम् is a technical term 'गीतं नृत्यं च वाद्यं च त्रयं संगीतमुच्यते' । संगीतमेव संगीतकम् 'स्वार्थे क' गीते यस्मिन् । Evidently for a गीत or singing to be carried out properly (सम्यक्) the accompaniment of two other arts viz dancing and playing upon musical instruments was regarded as essential कतमं समयमाश्रित्य गीयताम् ।' reminds one of कालिदास's 'कथ कतमं पुनर्ऋतुमधिकृत्य गास्यामि ।' put into the mouth of the नटी in the प्रस्तावना of the शाकुन्तल. ऋतु is paraphrased by समय. आश्रित्य replaces अधिकृत्य. Thus कतमं समयमाश्रित्य literally is 'having resorted to what period or season ?' i. e. 'with reference to which season ?' The parallelism between 'ननिममेव तावदचिरप्रवृत्त .' (शाकुन्तल) and I, 1, 15 ननु इममेव तावच्चन्द्रातप...' etc too is what one who runs can read. चन्द्रातपेन (moonlight) नक्षत्रैः (constellations) ग्रहैः (planets) क्रौञ्चैः (herons) हंसैः (swans) सप्तच्छदैः (Saptacchada flowers) कुमुदैः (night-blooming lotuses) पुण्डरीकैः (white lotuses) कमलकुसुमानां परागेण (pollen) च धवलितं दिशां मण्डलं (चक्रम्- समूह इति यावत्) यस्मिन् सः तम् शरत्समयम् आश्रित्य—a very fine theme for the song to be rendered by the पारिपार्श्विक along with the कुशीलवs indeed. स्वादु जलं येषां ते स्वादुजलाः, स्वादुजला जलाशयाः आशयाः यस्मिन् सः तम् स्वादुजलजलाशयम् (the autumnal season शरत्समयम् acc. sing) in which the reservoirs of water are full of sweet water. प्रवर्त्यताम् passive 3rd person sing of the causal of प्र+वृत् let (संगीतक) be started. 'तथा इत्यया शरदि' is a copy of 'संप्रति हि' from the शाकुन्तल. चन्द्रस्य आतपः means the moon's light though originally आतप= the light full of heat[of the sun].

(6) Construe: स्वपक्षाः, मधुरगिरः प्रसाधिताशाः मदोद्धतारम्भाः धार्तराष्ट्राः कालवशात् मेदिनीपृष्ठे निपतन्ति । (आर्या)

Under the influence (वशात्) of the season (काल lit period, here=season viz. *the autumn*), birds with fine wings (स्वच्छौ पक्षौ येषाम् ते स्वपक्षाः) viz the धार्तराष्ट्र's i. e. swans with white body but dark beaks and feet (धार्तराष्ट्राः

किरणेऽक्षी ष्ण्पस्याद्दृष्टितल्पइदे हैम) with sweet notes (मधुरा गिर येषां ते मधुरगिर), who have decorated (प्रसाधिता) the *quarters* (आशा यै ते); whose activities (आरंभा) are wild (उद्धत lit insolent, impudent) through intoxication (मद), are *falling* i e. appearing on the surface of the earth (मेदिन्या पृथिव्या पृष्ठे तले)

The verse under consideration is given as a description of the autumnal season. This latter brings about many a change in the environments of man A very remarkable one among these noted by the dramatist, is that the धार्तराष्ट्र s or swans who repair to the Mānasa lake for safety during the rainy season return and descended on the ground It is a plea sure to watch them Their wings are beautiful Their notes are delight ful They adorn the quarters All their activities are full of vigour thr ough intoxication (or excess of joy) For the swans repairing to the Manasa lake during वर्षा vide Kālidāsa's मेघदूतम्-(पूर्वमेघ) verse 12 (p 11- our edition) 'कर्तुं यच्च प्रभवति महीमुच्छिलीन्ध्रामवन्ध्यां, तच्छ्रुत्वा ते श्रवणसुभगं गर्जितं मानसोत्का आ कैलासाद्बिसकिसलयच्छेदपाथेयवन्त , सपत्स्यन्ते नभसि भवतो राजहंसाः सहायाः' ॥ The verse however, is an instance of the अलंकार called श्लेष and there is *another* meaning which it conveys The sons of धृतराष्ट्र (धार्तराष्ट्रा) fall (i e will fall) on the surface of the earth (मेदिनीपृष्ठे) under the influence of Death कालवशात्-v de भाग अन्यतासदम्-अमवदीता-of those who consume, I am Death The other words in the verse are to be construed so as to suit this catastrophe that is sure to befall the sons of धृतराष्ट्र which the dramatist has suggested beforehand Thus सत्पक्षा = having good persons *on their side, or as their helpers,* मधुरगिर —honey-tongued [but *not* necessarily well behaved on the contrary very wicked in their conduct], प्रसाधिताशा — प्रसाधिता विजिता आशा दिश यैस्ते those by whom the quarters have been conquered मदेन (दर्पेण गर्वेण वा) उद्धता आरम्भा (चेष्टा) येषाम् those whose doings are full of insolence due to their pride For पतन्ति= *will* fall (dead) read 'वर्तमानसामीप्ये वर्तमानवद्वा —' कदा आगतोऽसि अयमागच्छामि i e अयमागमम् where present= immediate past and what is more to the point " कदा गमिष्यसि । एष गच्छामि गमिष्यामि वा । ' मेदिनीपृष्ठे in respect of swans signifies that they come down to the ground from the Mānasa lake, but in respect of the sons of Dhṛtarāṣṭra the phrase means on the surface of the earth i e levelled down with it As a result of their death, to dust would they return विश्वनाथ the author of the साहित्यदर्पण refers to this passage as an excellent example of suggestion arising out of the double meaning power of *words* He warns his readers not to mistake this as an example of either श्लेष or paranomasia or simele by suggestion- ' अत्र शारदर्पणस्य

प्रकरणेन धार्तराष्ट्रादिशब्दानां हंसाद्यर्थाभिधाने नियमनात् दुर्योधनादिरूपोऽर्थः शब्दशक्तिमूलो वस्तुध्वनिः । इह च प्रकृतप्रबन्धाभिधेयस्य द्वितीयार्थस्य सूच्यत्वेन विवक्षितत्वात् उपमानोपमेयभावो [redacted] विवक्षित इति नोपमाध्वनिर्न वा श्लेषः ।" I, 6, 1 The पारिपार्श्विक is shocked at the suggested meaning and he, therefore, says in a confusion 'be the evil averted, be what is inauspicious be struck back.' The सूत्रधार *loses countenance on having realised the serious nature of the suggestion with which his words were fraught* He hurries to explain that the term धार्तराष्ट्र was used by him to refer to the swans (हंसा धार्तराष्ट्रा इति व्यपदिश्यन्ते when व्यपदिश्यन्ते 'are designated) This was done with the desire (वाञ्छा) of describing the autumnal season. 'मारिष' is the term of address to be used by the सूत्रधार when he speaks to his पारिपार्श्विक (as the latter use the term भाव when they address the सूत्रधार) Read सूत्रधारं वदेद्भाव quoted earlier and also 'सूत्रधारो मारिषेति' विश्वनाथ साहित्यदर्पण VI, 147-48 वैलक्ष्यम् is loss of countenance तेन सहितं सवैलक्ष्यम्. The सूत्रधार also attempts to smile सस्मितम् स्मितेन सहितं (यथा स्यात्तथा). The पारिपार्श्विक agrees that धार्तराष्ट्र is used to convey swans. But then, he can not deny that his heart quaked, to tell the truth (सत्यम्), on account of the inauspicious indication of the words of the stage manager. In 1, 6, 4, 5, भट्ट नारायण is himself keen on suggesting the miserable end that [redacted] there in store for दुर्योधन and his brothers The सूत्रधार tries to give a different turn to his words He says that when Lord Kṛṣṇa himself has undertaken the mission of peace everything will be all right

(7) Construe : अरीणां प्रशमात् निर्वाणवैरदहना पाण्डुतनयाः माधवेन सह नन्दन्तु । रक्तप्रसाधितभुव (अत एव) क्षतविग्रहा च कुरुराजसुता. सभृत्याः स्वस्थाः भवन्तु । (वसन्ततिलका)

The सूत्रधार's sympathies like those of the dramatist lie with the पाण्डवs In order to allay, however, the apprehension of his assistant he says what is calculated to reassure him. By the sons of pāndu, with the fire of hostility (वैरम् एव दहन) put and (निर्वाण: which like निर्वात is p. p. p. of निर्+वा) by virtue of the reconciliation (प्र-शम - तस्मात्) of the enemies rejoice (नन्दन्तु) in company with माधव i. e. भगवान् कृष्ण And may the sons of the Kuru king (कुरुराजसुता), along with their servants (सभृत्या), be well [redacted] ea e (स्वस्था भवन्तु), having got themselves attached (रक्त = अनुरक्त) (to the पाण्डवs) and given them (प्र—साधित lit caused to be secured by them) (their due share of) the earth (भू), and thus having put an end to (क्षत lit wounded) their conflict (विग्रह) (with the पाण्डवs)

In point of fact, however, the सूत्रधार wants to convey (as also the

author of the play) – which he does by means of the same device of making coming events cast their shadow before with the help of the power of suggestion that words have.

Let the sons of Pandu with their fire of enmity quenched (निर्वाण) by the total destruction (प्र—शम) of the enemies, enjoy their time in company with Madhava. And let the sons of the Kuru king, along with their servants, having decorated the earth with their blood (रक्तेन रुधिरेण प्रसाधिता भूः यैः ते रक्तप्रसाधितभुवः) and having their bodies (विग्रहाः) wounded (क्षताः) rest (स्वस्थाः भवन्तु) in the heaven (which is only a euphemism for 'let them be no more')

निर्वाणवैरदहना — (1) with fire of enmity put out or extinguished (2) with fire of enmity quenched (by giving it its fuel)

प्रशमात् अरीणाम् (1) by reconciliation of the enemies (2) by the total destruction of the enemies

रक्तप्रसाधितभुवः —(1) attached to पाण्डवs and therefore those who have given to them their share of the earth (2) those who have decorated the earth with their own blood [spilt profusely while fighting] क्षतविग्रहाः (1) Those who have put an end to their battle or fight (2) Those who have their bodies wounded i.e. destroyed (क्षत)

I, 7, As soon as the सूत्रधार finished his explanation, from behind the curtain, are heard words, evidently very angrily uttered by some one not seen by the audience. अधिक्षेपेण सहितं यथा स्यात् तथा साधिक्षेपम् reprovingly. As becomes clear from I, 8, 3–6, it is भीमसेन who is enraged and who is reproving the सूत्रधार who said 'स्वस्था भवन्तु कुरुराजसुताः सभृत्याः ।' This explains दुरात्मन् O evil souled [wretch] वृथामङ्गलपाठक reciter of an auspicious [wish] in vain and शैलूषापसद the lowliest (अपसीदन्ति इति अपसदाः, वत्सम्बुध्दाववपसद, शैलूषाणामपसद शैलूषापसद) O wretched one among actors! From the point of view of the धर्मशास्त्र the term अपसद applies to children of degrading connections. Vide मनुस्मृति \, 10 विप्रस्य त्रिषु वर्णेषु नृपतेर्वर्णयोर्द्वयोः । वैश्यस्य वर्णे चैकस्मिन् षडेतेऽपसदाः स्मृताः ॥

(8) Construe – लाक्षागृहानलविषान्नसभाप्रवेशैः न प्राणेषु वित्तनिचयेषु च प्रहृत्य पाण्डववधूपरिधानकेशान् आकृष्य धार्तराष्ट्राः मयि जीवति स्वस्थाः भवन्ति (किम्)। (वसन्ततिलका).

From the tone in which the actor playing the role of Bhīmasena utters, from behind the curtain, the words आः दुरात्मन् वृथामङ्गलपाठक शैलू

पाण्डव 'the audience can easily make out that the speaker has no patience with the सूत्रधार whom he took to have wished well to the sons of the Kuru king (स्वस्था भवन्तु). भीमसेन asks challengingly in the fourth line of I, 1, 8 ' will the sons of धृतराष्ट्र be well at ease or in a comfortable condition while yet I am alive (मयि जीवति—मयि जीवति सति)?. This is a rhetorical *question with its answer already contained in it viz* 'धार्तराष्ट्रा स्वस्थाः स्वस्था न भवन्ति ।' The reason why धार्तराष्ट्रs cannot hope to be at ease while the speaker is alive are enumerated in the first three lines of the verse (1) They have struck hard (प्र+ह) against our very life (प्राणेषु) and our accumulated wealth (वित्तनिचयेषु) by intending to set fire (अनल) to the house of lac (लाक्षागृह) in which we were made' to stay, by administering poisoned food (विषमिश्रितम् अन्नम् विषान्नम्) and by making us enter the *sabha* i. e. the *dyuta sabha* or gambling hall where युधिष्ठिर lost all his wealth (2) After having struck (प्र+ह gerund प्रहृत्य) against us in these ways and what is worse — if indeed not the worst— after having dragged (आ+कृष् to drag, from which आकृष्य is the gerund) the (very) clothes (परिधान) and the hair (केश) of the bride of the पाण्डव-, is there the ghost of a chance of the धार्तराष्ट्रs finding peace ?

Chronologically लाक्षागृहानलविषान्नसभाप्रवेश is wrong It ought to be विषान्न लाक्षागृहानल सभाप्रवेश. for first there was an attempt at administering poisoned food to भीमसेन in his childhood with the purpose of thus putting him to death But he digested the poison all right. After this दुर्योधन etc threw भीमसेन lying asleep due to the effect of poisoned food, having bound him hands and feet into the Ganges. But this time also भीमसेन emerged a much stronger enemy of the sons of धृतराष्ट्र He received the benefit of the '*rasa*' given to him by the *nagas* in the Patāla. The attempt at making पाण्डवs stay in a लाक्षागृह and setting it on fire was foiled by विदुर who informed पाण्डवs in time to save themselves. Instead पुरोचन, दुर्योधन's agent himself was burnt down as भीमसेन, put the गृह on fire while पुरोचन was in it. Regarding सभाप्रवेश it has to be noted that युधिष्ठिर entered the gambling hall twice. A क्षत्रिय insisted for playing at dice was not expected to say no. S'akuni's deceitful tricks were responsible for युधिष्ठिर losing all—even his wife द्रौपदी–Duryodhana ordered दुःशासन to drag her into the assembly and the obedient younger brother carried out the command of the elder brother enthusiastically. Had धृतराष्ट्र not intervened and caused द्रौपदी to be released, the latter would have been put to the worst of humiliations viz of being stripped

of her clothes in the open assembly by the wicked younger brother of the wicked Kaurava chief Another challenge for द्यूत resulted in युधिष्ठिर losing everything as before and all the five brothers and द्रौपदी being required to stay in a forest for twelve years, besides having to stay *in cognito for an additional period of an year* . भीमसेन *is recalling* all these events of the past to his mind and with his heart very much embittered is he putting the question 'will the sons of the Kuru king have any peace while I am alive?' This force of the fourth line—viz., the interrogetive is to be brought about by a *modulation* of voice (In Sanskrit the same sentence can be altered in two ways so as to bring out an assertion (1) स्वस्था भवन्ति' as well as a rhetorical question (2) स्वस्था भवन्ति [किम्] ? The modulation necessary for bringing out this latter is known in Sanskrit साहित्यशास्त्र technically by the name of काकु) and from the text of the Veṇīsaṁhāra it is evident that भट्ट नारायण was very fond of this device Besides this verse (I, 1, 8), to cite only one more reference may be made to I, 1, 11 quoted by मम्मट in his काव्यप्रकाश, III with the remark 'अत्र मयि न योत्स्य तेन कुरुषु च योत्स्य इति काक्वा प्रकाश्यते।' I, 8, 1 As the question in I, 8d was put very *sharply and emphatically* the सूत्रधार and the पारिपार्श्विक listened to the same—though it did not come to them all too unexpectedly The भविष्टेप must have prepared them for it, in a way yet, neither *could make out as soon as the* question was heard as to from whither it had come I, 8, 2-3 Hence the query by the Assistant The सूत्रधार looks behind and knows who is the person who has put the question to him. I, 8, 3-6 This is a graphic description of भीमसेन as the सूत्रधार saw him on having turned his head backwards. भीमसेन was simply intolerant (असहमान) of peace with Kurus (कुरुभिः) as it *would* result on Vāsudeva's going for the purpose. On his broad (पृथु) expanse of forehead (ललाटतट) there was formed a fierce (भीषण) frown (भ्रुकुटि = भ्रुकुटिमङ्ग) which acted like the trident (त्रिशूल इव मानयति इति त्रिशूलायमाना) on the arch (तोरण) of Death This arch was dreadful (विकट) भीमसेन was consequently drinking all of them as it were (पाविन् इव न: सर्वान्) by the glance he cast (दृष्टिपातेन) at them He was also being followed by Sahadeva 'In this very direction doth he come, (इत एव अभिवर्तते) observed the Sūtradhāra 'it is, therefore, not proper for us to stand in his presence' The idea is that for ought they knew, भीमसेन would make *them* the victims of his anger. 'Let us two go away from here'—he proposes to the पारिपार्श्विक 'safety

first' weighs with both and thus with the exit of the सूत्रधार and the पारिपार्श्विक (निष्क्रान्तौ-the two are gone out), the प्रस्तावना or prologue of the play comes to its termination (इति प्रस्तावना)

The प्रस्तावना or prologue is thus defined by विश्वनाथ in his साहित्यदर्पण –

नटी विदूषको वापि पारिपार्श्विक एव वा। सूत्रधारेण सहिताः संलापं यत्र कुर्वते॥ चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः। आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा॥ That is in what is known as an आमुख or प्रस्तावना, either the नटी, or the विदूषक, or the पारिपार्श्विक (भृत्यक) as here holds a conversation with the सूत्रधार. In the course of the diverse passages arising out of their duty (स्वकार्योत्थैः) i e. having a bearing on their work, yet introducing (lit throwing in आक्षेपिभि) what is the matter in hand (from the point of view of the play wright), is achieved the prologue known in Sanskrit as प्रस्तावना (प्र+स्तु to start) or आमुख (i e opening)

There are as many as five kinds of प्रस्तावना referred to in works on Sanskrit साहित्यशास्त्र They are (1) उद्घातक (2) कथोद्घातः (3) प्रयोगातिशय (4) प्रवर्तक and (5) अवलगित vide उद्घातकः कथोद्घातः प्रयोगातिशयस्तथा। प्रवर्तकावलगिते पञ्च प्रस्तावनाभिदः) in the वेणीसंहार there is the second of these five types of प्रस्तावना that is present It is defined as follows

सूत्रधारस्य वाक्यं वा समादायार्थमस्य वा।
भवेत् पात्रप्रवेशश्चेत् कथोद्घातः स उच्यते॥

Here the fourth line of I, 7 स्वस्था भवन्तु कुरुराजसुताः सभृत्याः।' (*rather its meaning*) is taken up by भीमसेन who challenges the सूत्रधार 'how can the sons of धृतराष्ट्र be well at ease while I am yet alive?' It is with such a device that the entrance of a character of the play—one of the dram atis personae has been effected Such a प्रस्तावना is called the कथोद्घात type of प्रस्तावना evidently because in it there is the उद्घात or the opening intro-duction of the plot (कथा) or story of the play that is thus skilfully achi-eved. While the readers or those in the audience are thinking about a passage in the mouth of the सूत्रधार, one of the important characters in the play makes its appearance on the stage having just picked up an utterance of the सूत्रधार. Rightly is this type of प्रस्तावना called by the name of the कथोद्घात—beginning of the story I 8, 7 marks the end of the प्रस्तावना After the stage direction इति प्रस्तावना as is only to be expected there is the stage direction 'ततः प्रविशति क्रुद्धो भीमसेनः as the rule is 'नाष्प्रविष्टस्य पात्रस्य प्रवेशः भवेत्,' भीमसेन is yet in the same angry mood. He repeats

the same words आ दुरात्मन् etc upto the end of I 8 which he had uttered from behind the curtain To a careful student of the *Venīsamhāra* this detail viz the entrance of भीमसेन on the stage *before* any other character is of immense importance. Sahadeva *follows* भीमसेन (who ■ सहदेवेन अनुगम्यमान) The entrance of भीमसेन has an important bearing on the question 'who is the hero of the play ?' If the dramatist assigns importance to the *first sentence to be uttered on the prastavana* having come to ■ close as it is only meet he should, that passage or sentence the dramatist is more likely to put into the mouth of ■ character, who according to him is *the most important* (or one of the most important) from his own view - point In the मुद्राराक्षस, विशाखदत्त makes चाणक्य enter on the stage before any one else It is चाणक्य who enters first on the stage shouting out ' आ क एष मयि स्थिते चन्द्रगुप्तमभिभवितुमिच्छति !'. In the Sakuntala the सूत्रधार says तवास्मि गीतरागेण हारिणा प्रसभं हृत । एष राजेव दुष्यन्त सारङ्गेणातिरंहसा॥ and then enters दुष्यन्त the hero of the play on the stage. From this it should be clear that if भीमसेन is the first from among the *dramatis personae* to enter on the stage, there is no doubt as to the intention of the dramatist viz to make it easy for his readers or spectators to understand who is the hero of his play This key-position could simply not be assigned by the author to any one else This person and this person *only*—*who makes his entrance on the stage impressively*, before any one else-must be the hero of the play भट्ट नारायण would have been deemed a poor dramatist indeed, if he were to have assigned this place to भीमसेन, even while भीमसेन from his stand point of view was say the second-best or third-best male character For other aspects of this question vide General Introduction

1, 8 11 सहदेव is all persuasion (अनुनयन सहित यथा स्यात्तथा सानुनयम्) to appease the anger of भीमसेन He tries to point out that the words of the actor (सूत्रधार) were just favourable (अनुमत lit accepted acceptable) to them And then he proceeds to point out the propriety of the wish that Pandavas should have the fire of enmity put out (as all their enemies would soon be undone) That धार्तराष्ट्र should repair to heaven also is favourable to पाण्डवs भीमसेन is however, in no mood to be appeased. He has no patience with the सन्धि निश्चय of युधिष्ठिर and therefore in I, 8 -11 he angrily reminds सहदेव of युधिष्ठिर's instruction of never wishing ill to the कौरवs as they are

our brothers worthy of having a treaty concluded with them'. It is evident that भीमसेन even while presenting युधिष्ठिर's view-point does not himself accept it. He wants to suggest that सहदेव too has been one of those who have ever been led by युधिष्ठिर in following a policy of आत्मनिग्रह क्षमाशीलता 'मनोरमेव श्रातरौ युष्माकम् ।' भीमसेन obviously must have uttered in a tone which made it abundantly clear that he was reproducing not without decision the stand point of the 'क्षेम श्राता' not without the implication that in सहदेव the क्षेमश्राता ever had an humble follower, against this back ground and this back-ground only can 'सरोषम्' (angrily) in I, 8, 16, on the part of सहदेव be properly followed It is clear that सहदेव has been touched to the quick The anger too is more directed against युधिष्ठिर than भीमसेन 'Noble Sir' आर्य he addresses भीमसेन, the proper significance of which can be understood only on the following definition of आर्य stated as 'कर्तव्यमाचरन् कार्यमकर्तव्यमनाचरन् ।' one who 'does what ought to be done and does not do anything he ought not to

(9) Construe: राजा निषेद्धा न स्यात् चेत् पदे पदे कृतवैरान् धृतराष्ट्रस्य तनयान् कः तव अनुजः मर्षेत । [पर्यायवक्ता]

'Who among your younger brothers would. forgive (मर्षेत) the sons of धृतराष्ट्र, who at every step (पदे पदे) have acted enemically towards us?' is a rhetorical question, the obvious answer being 'none from among us'—i e neither अर्जुन nor नकुल nor सहदेव himself would do so सहदेव means that like भीमसेन these three too are really very angry But then they could not ignore the fact that युधिष्ठिर the elder brother was also the *king* and it was the king who was responsible for warding them off (निषेद्धा—from नि+सिध्-to prohibit, remove, ward off), The verse can be regarded as an instance of the परिकर अलङ्कार because तव अनुजः is a साकूत or साभिप्राय विशेषण or a significant adjective, सहदेव means that all the three (अर्जुन, नकुल and सहदेव) are simply helpless Not that they would forgive धृतराष्ट्र's sons who richly merited death, as they had shown their enmity to पाण्डवs at every step (कृतवैरान् क क्षमेत has also a shade in it of वाच्यसिद्धि ; कृतवैरत्व the cause of क्षमाभाव is indirectly brought out). But then, they cannot throw to the wind's their *king's command* (Read 'यथेष गुरुरस्माकं धर्मराजो महामनाः। न प्रभुः स्यात् कुलस्यास्य न वय मर्षयेमहि ।' —भीमसेन's own words in reply to दुर्योधन who asked of him whether द्रौपदी was or was not won in the द्यूत by the कौरवs rightly) 'प्रभु' and 'राजा' are synonyms.

I, 9, 1 भीमसेन, however, is in no mood either to be persuaded or *to be appeased He can not tolerate the idea of peace being made* with the कौरवs (मय्यास्ते भ्रातरः युष्माकम् ।' which is ironically reproduced by भीमसेन) *for that would nip in the bud all chances of his cherished desire* of wreaking vengence for the wrongs inflicted by दुर्योधन being fulfilled So भीमसेन says 'it is so'. He, however, adds 'but on this very account, i. e. because to you युधिष्ठिर is 'राजा' whose command must implicitly be obeyed, I am, since to-day (अद्यप्रभृति) separated (भिन्न) from you, "You *go along your way and I shall go along mine" He explains the stand* he has decided to take in I, 10 which follows which verse he introduces with 'पश्य' ("see'),

(10) Construe शिशोः एव मम कुरुभिः यत् वैरं प्रवृद्धं तत्र, तत्र आर्यः हेतुः न भवति, किरीटी न (भवति), युवा च न (भवतः) जरासन्धस्य उरःस्थलम् इव पुनः अपि विरूढं सन्धिं भीमः क्रुधा विघटयति, यूयं घटयत । (शिखरिणी)

भीम says that in the enmity he has developed, even from his *childhood, against the Kurus i e* दुर्योधन, दुःशासन etc, indeed (तत्र) in respect of that the noble elder brother (आर्यः) i. e. युधिष्ठिर was not the cause, nor was किरीटि i. e. अर्जुन the cause nor again the two of them i. e. नकुल and सहदेव. (*For* अर्जुन*'s name* किरीटी *read* किरीटं युद्धकाले भाति मे शिरोगतम् । रणमध्ये रविसमं सर्वपावकसंनिभम् । अच्छेद्य रुचिरं चित्रं । इन्द्रदत्तमनाहार्यं तेनाहुर्मां किरीटिनम् ॥ i e I am called किरीटी by virtue of a किरीट or diadem that ever shines on my head, like the sun,-given to me by Indra and one that can not be taken away by anybody'. भीमसेन had a special reason to be enemically disposed towards the कौरवs as the latter had tried saveral times to put him to death even in his childhood of the explanation of विषान्न in I, 8 above. The peace (सन्धि), like the broad bosom of जरासन्ध grown whole and entire again (पुनः अपि विरूढम्), भीम will break to pieces (विघटयति) in anger (क्रुधा), (if you want, I challenge you) you cause it to be brought about (यूयं घटयत). In जरासन्धस्य उरःस्थलम् इव there is a reference to the story of जरासन्ध son of बृहद्रथ king of मगध and his two wives, sisters of each other who had eaten two halves *of a fruit given to their husband by* a sage चण्डकौशिक. *But the* two gave birth to two halves of a boy. They arranged to throw them at a cross way. But a demoness named जरा put the two together and *thus a strong boy, named* जरासन्ध quite significantly was secured as his son by बृहद्रथ who was sonless and consequently had been yearn-

ing for a son. In the fight between भीम and जरासन्ध which lasted for some 15 days every time भीम broke him to pieces, the latter used to be joined and भीम had to fight against his inveterte enemy again Ultimately on Krsna's having conveyed to भीम by means of a sign that the parts of जरासन्ध be thrown crosswise, भीम succeeded in putting the enemy to death 'पुनः सन्धाय तु तदा जरासन्धं प्रतापवान्। भीमेन च समागम्य बाहुयुद्धं चकार ह॥ पुनः कृष्णः स्वसंज्ञया द्विधा छित्त्वा मागधं। व्यत्यस्य प्राक्षिपत् तत्र तु जरासन्धवधेच्छया॥ भीमसेनस्ततः ज्ञात्वा निर्बिभेद च मागधम्। द्विधा व्यत्यस्य पार्थेन प्राक्षिप्तश्च ननाद ह॥ विरुद्ध with reference to जरासन्ध's जरास्थल means grown whole and entire again while with reference to सन्धि – a treaty or peace it means 'well effected, formed' भीम here is challenging his brothers युधिष्ठिर, अर्जुन, नकुल and सहदेव to bring about peace between the कौरवs and themselves. He is bent on breaking it to pieces [यूयं सन्धत्त, कुरुषु भीम विघटयति] "On one side are you all four ranged, on the other भीम who single-handed would put an end to the peace

I, 10, 1–2 सहदेव again tries to persuade भीम and says 'noble sir' when you have your anger extremely accumulated (अतिशयेन सम्भृतः क्रोधः यथा तेषु युष्माकम्), perhaps our worthy elder brother would be angry (खिद्यन्). भीम is not prepared to believe that the worthy elder brother of them all युधिष्ठिर can ever be angry 'Does the elder brother know even [the thing called] anger ? ' He, for one, is not prepared to believe this. The reason for such an attitude follows in verse 11.

(11) Construe पाञ्चालतनया नृपसदसि तथाभूतां दृष्ट्वा वल्कलधरैः [अस्माभिः] व्याधैः सार्धं वने सुचिरम् उषितम्। विराटस्य आवासे अनुचितारम्भनिभृतं स्थितम्। [एवं स्थितेऽपि] गुरुः खिन्ने मयि मन्युं भजति [किम्], अद्यापि कुरुषु [मन्युं] न [भजति किम्]। (शिखरिणी)

Having [helplessly] seen the daughter of the Pancala king i e. Draupadi reduced to that plight (तथाभूताम् idiomatically = तथा विपन्नाम्) *in the assembly of kings, by us wearing bark – garments (वल्कलधरैः* वल्कलानां धरैः i. e. धारकैः) for a long time i. e. 12 years, a stay was had in the forest in company with hunters (व्याधैः साधम् where साधम्=सहितम्) Then in the abode of king विराट in a manner that was secret [निभृतम्] did we reside with occupations unworthy of us (अनुचित) Thus युधिष्ठिर became a ब्राह्मण, कङ्क by name. भीम announced himself as an expert cook. अर्जुन became a ennuch 'बृहन्नला' by name नकुल got himself appointed as a Groom in-chief (अश्वपति) and सहदेव declared himself as a वैद्य who

had worked as युधिष्ठिर chief cowherd द्रौपदी introduced herself as a female artisan (सैरन्ध्री) named मालिनी सैरन्ध्री is defined by अमरकोश as परवेश्मस्था स्ववशा शिल्पकारिका। For the five brothers born in a royal family there could hardly have been a worse humiliation than this. A princess being required to work as a सैरन्ध्री! The word नयाभुजा used of द्रौपदी in line 1 is full of meaning and brings out the fact that she had her garment and hair being dragged by दुःशासन while her five husbands kept on *looking without being able to raise their small finger against the* perpetrators of the evil. So you mean after the humiliation of द्रौपदी was suffered without any the least resistance, after full 12 years were spent in the company of hunters in forests, after one year's period was spent remaining *incognito* doing all sorts of unworthy jobs our worthy brother who did not at all get angry would be angry against me if I be angry?' And certainly he would even now not be angry against the Kurus." The suggestion is not difficult to follow, viz., that युधिष्ठिर's being angry against me is the height of impropriety. In मयि भजति नायापि कुरुषु there is, as stated above, a काकु. I. 11. 1–2 भीम tells सहदेव that under the circumstances it is the best thing for him to return and convey to the king in his (भीम's) *name*(—भीम *being inflamed* (उद्दीपित) with anger accumulated (मढूढ) since long, long ago (अतिचिरात्) the message contained in I. 12.

(12) Construe: मया युष्मद्वाज्ञालङ्घनाहसि मग्न स्थित नाम, विनिमित्ताम् अनुमननात् अपि मध्ये विगर्हणा प्राप्ता नाम। अद्य एक दिवसं आत्मगुरुनिर्वाणनिर्वापकस्य भीरवान् उद्दिष्ट मम [त्व] गुरु न असि अहं तव विधेय न [अस्मि] (मनुष्यविहीनविनिन)

The use of नाम in lines 1 and 2 is idiomatic. भीम says: 'I prefer remaining plunged (मग्न नाम स्थित) in the sin or evil (कलुष) in the form of the transgression (लङ्घन) of your order.' Obeying the order of the elder brother was the duty of भीम. Violation of this duty would certainly result in भीम's incurring sin. (गुरुर्वाक्यलङ्घन पाप ...) But भीम is so angry with the Kauravas and so impatient of any further forgiveness being shown to them that he says: 'I am prepared to remain plunged in this sin.' Though it has not actually been stated in so many words, it is clear that भीम must have had some idea such as ... in his mind. So that ... or ... 'I do not mind being plunged deep (निमग्न) in the sea of transgression of the elder brother's order.' Similarly 'I am quite prepared to have censure (निन्दा) to my discredit (मया

नाम) in the midst of younger brothers who would be keeping themselves within limits (स्थितिमताम्)'. "अर्जुन, नकुल and सहदेव would get the credit of being your obedient younger brothers. I would be singled out by them as one not following the code of conduct (स्थिति) accepted on all hands, but I am prepared to take this odium (निगर्हणा)". In lines 3 & 4 भीमसेन makes it quite clear that he has, for just a day, chalked out his own path and that he is determined to go along that. "To-day, for (just) a day (एक दिवसम् where 'accusative of time' is used in keeping with 'कालाध्वनोरत्यन्तसंयोगे' द्वितीया), you are not the elder brother (गुरु) of me (मम) who am going to annihilate (उच्छिन्दत :— present participle used in the sense of future participle उच्छेत्स्यत - according to 'वर्तमानसामीप्ये वर्तमानवद्वा' लट्) the descendants of Kuru (i. e. दुर्योधन, दुःशासन though पाण्डवs also are कौरवs in the sense that their ancestor as well is कुरु—here there is the *restriction* of the sense of a word to a smaller field than that which it can legitimately cover) and who have my mace (गदा) ruddy (अरुण) on account of blood (शोणित) brandished or lifted on high (उद्भ्रमित) out of anger (क्रोध)—nor am I your obedient (younger brother)" (विधेय—potential participle, meaning one who can be put or placed any way one likes, विधेय thus is synonymous with a भृत्य or किङ्कर). क्रोधेन उद्भ्रमिता शोणितेन अरुणा च गदा यस्य सः तस्य क्रोधोद्भ्रमितशोणितारुणगदस्य—बहुव्रीहि.

To give effect to this determination of his भीमसेन stalks about (परिक्रामति) haughtily (उद्धतम् यथा स्यात् तथा) I, 12, 1-2 सहदेव follows भीमसेन and is surprised to see him going in the direction of (प्रस्थितः lit one who has started for) the quadrangle (चतुःशालकम्) of पाञ्चाली i. e द्रौपदी. चतस्रः शालाः समाहृताः, तदेव चतुःशालकम् which is an instance of द्विगुसमास The term signifies a quadrangle with four buildings on the four sides In 'प्रति प्रस्थित' प्रति is superfluous 'चतुः शालकं प्रस्थित' would have been enough (as प्र+स्था is a गत्यर्थक क्रियापद and its कर्म should be in the accusative case) Probably भट्टनारायण could not resist the temptation of the अनुप्रास contained in 'प्रति प्रस्थित.'. 'भवतु तावदहमत्रैव तिष्ठामि' shows that सहदेव has inferred that भीमसेन wants to see पाञ्चाली, in which case it would be indecorum on his part to follow भीमसेन So 'I shall just (तावत्) stand here only (अत्रैव)'. The stage direction (स्थित) brings out that Sahadeva does accordingly. I, 12, 3-4 But भीमसेन turns around and having observed says to सहदेव 'go you and follow in the footsteps of the elder

brother (युधिष्ठिर)' He lets सहदेव know of his intention to enter the armoury (आयुधानाम् आगारम् आयुधागारम्) and have *weapons* as his helpers (सहाय -lit one who goes along with, one who helps—this is to be distinguished from 'साहाय्यम्'—assistance or help). The implication is evident. भीमसेन would now depend on the help he can have from his weapons and not on assistance to be had from anyone else 1, 12,5 सहदेव points out to भीमसेन that it was द्रौपदी's quadrangle he was going in the direction of and not the armoury 1, 12, 6 For a moment, भीमसेन keeps on guessing (सवितर्कम्) as to what he should do. 'How this is *not* the armoury indeed! this is पाञ्चाली's quadrangle'. He then reflects, (विचिन्त्य) and is only glad (सहर्षम्) that per chance he *turned his footsteps in the direction of पाञ्चाली's चतुःशालक*. '*I have to* take my leave of पाञ्चाली' This had to be done some time prior to going to the battlefield. Before starting with the purpose of punishing दुर्योधन and दुःशासन, पाञ्चाली who had suffered the greatest indignity at their hands had to be told about the matter There was nothing wrong in सहदेव accompanying him on the occasion and so (*I, 12,6 7*) he takes the younger brother by his hand, affectionately (सप्रणयम्) and invites him to accompany him " May your honour too see (personally)" says भीमसेन, " how the worthy elder brother torments us, desirous as he is of concluding a treaty with the Kurus " To see पाञ्चाली was to be convinced of the पीडा caused by the peace loving युधिष्ठिर

I, 12, 10- Both *show by means of acting* that they enter the चतुःशालक भीमसेन sits on bare ground (भूमौ उपविशति) being too angry (सक्रोधम्) to wait for an आसन or seat being offered to him, or to take notice of one which already was spread out there I, 12, 11-12 सहदेव hastens to point out to भीम the seat that had already been spread out there and he requests him to sit there and await the arrival of द्रौपदी *I, 12, 13-14* The use of the phrase 'कृष्णागमनम्' (कृष्णायाः व प्रन्थाः आगमनम्) by सहदेव reminds भीमसेन that कृष्ण was sent by युधिष्ठिर i e was to speak on behalf of युधिष्ठिर with the purpose of concluding a treaty with दुर्योधन भीमसेन is curious about the terms (पण) of the peace and hence asks 'on what terms has he been sent to conclude a treaty ?'

I, 12, 15-17 भीमसेन is both shocked and surprised (सखेद) to learn that even His Majesty भगवान् should have suffered so great a loss of his valour as to agree to accept *five villages* from the enemy

On having heard 'पञ्चमि ग्रामे.' he, therefore, closes his ears कर्णौ पिधाय lit, 'having covered his ears' where पिधाय is an alternative form of the gerund of अपि+धा – 'अपिधाय' being the normal form – but 'अ' in 'अपिधाय, gets itself dropped according to 'वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयो ।' He does not want to listen to anything of the sort any more. I, 12, 17–18 Not only this he wants to forget altogether that he ever had heard about this sort of treaty – most humiliating one indeed. Having turned round (परिवृत्य), he therefore, tells सहदेव 'Therefore, dear brother (वत्स), this was not told by you, nor was this heard by me, Bhima' Reference by भीम to himself by his name is significant All who knew भीम would easily understand that *he at least would not listen to any such thing*

(13) Construe यत् तत् अस्य भूपते अत्युग्रं क्षात्रं तेजः [आसीत्] तत् अपि अनेन नूनं अक्षैः दीव्यता नूनं हारितम् । (मनुष्यम्)

भीमसेन is cogitating While trying to figure out how this must have happened, how युधिष्ठिर must have come to be contented with just five villages, he comes to the conclusion, that indeed this must have happened only on account of one thing by this one (युधिष्ठिर) while playing with dice (in the द्यूतसभा) (अक्षैः दीव्यति is an idiom in Sanskrit meaning 'he plays with dice'), that lustre (तेज) of his, peculiar to a क्षत्रिय (क्षात्रम्) and one doing credit to the lord of the earth (भूपते), must have been lost (हारितम् lit caused to be taken away, p p p of the causal of हृ)

In other words, according to भीमसेन at the time that युधिष्ठिर played with dice he lost not only his kingdom and other valuables, he lost what is most precious to a king and a kshatriya viz., his *valour* or bravery And due to this deprivation of his bravery is he now content with a bare 'five villages' that दुर्योधन is being requested to grant him !! The presence of the word 'नूनम्' in the verse makes it clear that the figure of speech contained in it is उत्प्रेक्षा Vide note on I, 1 above where the list of words bringing out the presence of उत्प्रेक्षा is quoted as given by दण्डी It may be noted that दिव् alternatively takes the accusative of what is used while playing with dice Thus अक्षान् दीव्यति also is correct

I, 13, 1 While भीम was thus trying to guess how युधिष्ठिर must have been ready to seek peace with just five villages in the bargain, behind

the curtain or in the curtain (नेपथ्ये) are uttered the words 'समस्समदु समस्समदु भट्टिणी।' As becomes clear a little later, these are uttered by the *ceṭī or maidservant of द्रौपदी*. The word नेपथ्य is etymologically explained as नेत्=नेतृ पथ्य i.e. that which is wholesome or favourable to the leader, of course of the actors i. e. to the Sutradhāra. The word is understood to mean (a) *curtain or (b) green room where the actors prepare themselves in* respect of the वेषभूषा etc for the roles they are to play (2) Alternatively मिन = नेत्रस्य पथ्य is given as an explanation of the term. This brings out that नेपथ्य *or screen gives delight to the eye.* (3) *The actor's costume* (वेष. नटस्य) too is understood to be the meaning. The stage direction 'नेपथ्ये' here is used for preparing the audience for the arrival of द्रौपदी on the stage. भट्टिनी literally would *mean* स्वामिनी *mistress*. Actually देवी *the (crowned)* queen is a title of greater importance. Some times, as here, the two are used promiscuously (Vide 'अ देवो आणवेदि' at I, 14,13) The strict rule is 'देवी कृताभिषेकायामितरासु च भट्टिनी' अमर I, 13,2 3 सहदेव is the first to notice the arrival of द्रौपदी as he says to himself 'अथ यम सपति।' यज्ञसेन is another name of द्रुपद Thus यज्ञसेनस्य अपत्यं स्त्री (cf पर्वतस्य अपत्यं स्त्री पार्वती) is याज्ञसेनी which is another patronymic of द्रौपदी. मुहुःबाष्पम् उत्पीडयमानानां बाष्पाणां स्तोक समूहः तेन स्थगिते नयने यस्याः सा-बहु. Tears are welling up in the eyes of द्रौपदी which therefore cannot function (स्थगिते) properly. This graphic description of द्रौपदी is subservient to the dramatic object viz., भीमसेन the hero being all the more angry. The कारुण्य of the नायिका is the fuel that feeds the fire of the heroism of the hero. भीमसेन knows this too well—'O this is an extremely distressing (कष्टतरम् = कष्टतमम्) thing that has befallen [us] (आपतितम्)'.

(14) Construe . कृष्णे आर्ये यत् वैद्युतम इव ज्योतिः अद्य संभृतम् तत् इदं कृष्णा प्रावृट् इव नूनं सवर्धयिष्यति। (अनुष्टुप्)

The lustre (ज्योतिः) that is to-day accumulated (संभृतम् p. p. p. of सम्+भृ) in the noble or worthy elder brother (आर्ये भीमे), similar (इव) to that of lightning (विद्युत इदं वैद्युतम्), that Kṛṣṇā [the dark complexioned Draupadī] will indeed cause to increase (सवर्धयिष्यति) even as does the dark (कृष्णा) Rainy Season (प्रावृट्—a case of personification) i.e. one full of dark clouds surcharged with water causes to increase the brightness of lightning. The resemblances are कृष्णा—कृष्णा प्रावृट्, ज्योतिः (of भीम)—वैद्युतं ज्योतिः।

[The darkness of Rainy Season is a favourable background or *cause* of the lustre of lightning being enhanced.] कृष्णा (व डकेना or द्रौपदी) all full of misery in the form of humiliation to which she has been subjected by the enemy is the cause of the augmentation of the lustre (द्युति) i. e. bravery of the worthy elder brother भीम कृद्धव knows too well that at the mere sight of द्रौपदी so humiliated by the enemy, भीमसेन would fly into a rage. I, 14, 1 निर्दिष्टस्य निर्देशस्य (नपुंसके भावे क्त) अनात्क्रम यथानिर्दिष्टम् – तद् अस्ता विद्यते इति यथानिर्दिष्टा i. e. as mentioned or described [before] This means that द्रौपदी enters with her eyes screened by tears 'बाष्पप्रस्रवणस्निग्धनयना'). I 14, 2 द्रौपदी heaves a sigh (नि श्वसिति), tearfully (अस्र सहित यथा स्यात् तथा स अस्रम्) I, 14 4-5 The maid servant is consoling her mistress 'Prince Bhimasena who has formed an everlasting enmity with the Kurus, will remove (अपनयति) your grief (मन्युम्)' नित्यम् अनुबद्ध वैरं यस्य सः-त Even before the नायिका and नायक hold their first conversation on the stage, the fact that practically every one relied on भीमसेन for the removal of द्रौपदी s affliction—even the maid servant mentions *him* to the exclusion of others—shows that from the point of view of the author it is भीमसेन that is the outstanding male character of the play This passage like many others in the dialogue that follows, has an important bearing on the question who is the Hero of the Ven samhara भीमसेन was नित्य अनुबद्धवैर by implication the feeling of enmity on the part of other sons of Paudu was not as intense as that of भीम Hence they could regard concluding a treaty with दुर्योधन as quite a good measure. Precisely this भीमसेन could not tolerate कथं मर्षि भीमा विषयन्ति यूयं पटवस्त I, 10 I, 14, 8 हञ्जे' is the word used to address female servants vide अमरकोश हण्डे हञ्जे हलाहाने नीचां चेटीं सखीं प्रति। I, 14, 8-9 द्रौपदी regards युधिष्ठिर s insistence on peace and treating even कौरवs with affection as the greatest obstacle in the way of her own grief being removed. If His Majesty (i. e. युधिष्ठिर) would not be opposed (प्रतिकूल), this would come about.' प्रतिकूल literally means opposed to the bank, that which causes harm to the bank (such as water when a river is in floods in the rainy season) Later, metaphorically, anything opposed to or unfavourable to someone or for something is called प्रतिकूल The words तत्राथ प्रेक्षितु नाथस्य म इत्यम्' are fraught with an amount of significance. On a careful perusal of the Venisamhāra it becomes evident that द्रौपदी uses the term नाथ to refer to भीमसेन alone द्रौपदी is the heroine of the play ' Her hair kept hanging loosely

on her back are tied up again at the end of the play, after the insult inflicted on her is avenged by भीमसेन. Is this not strong enough evidence that भट्ट नारायण wanted भीमसेन to be regarded as the hero of the play? I, 14, 9–14. The Ceṭī and द्रौपदी go near भीमसेन. द्रौपदी asks the चेटी to formally announce her arrival to भीम. So the चेटी declares the victory of भीम, in keeping with the usual custom. I, 14, 15 But भीमसेन is much too engrossed in his thoughts to take any notice of this. He is still thinking of the loss of valour on the part of (I, 13 he recites again) युधिष्ठिर. I, 14, 17 The ceṭī takes this to be a good augury. Prince भीम's being angry is sure to be agreeable (प्रियं) to द्रौपदी. I, 14, 19–21 *Normally द्रौपदी would have been deeply pained to learn* that भीमसेन was in no mood to greet her But under the circumstances she rightly observes 'this disregard too अवधीरणा अपि) gives me (a great) consolation ' She therefore, does not want to disturb her '*lord*' (नाथ). Instead, she takes a seat in a secluded place and is keen on knowing the resolve (व्यवसितम्–p. p p from वि+अव+सो to determine, an instance of नपुंसके भावे क्त.= व्यवसायम् accu. sing) of *the* person who would punish the enemy for his gross misbehaviour. The Ceṭī also joins her. I, 14, 20 भीमसेन addresses सहदेव angrily – as yet he has not noticed द्रौपदी's arrival–'what did you say (किम्), I should like to know (तावत्), peace with five villages ?' Obviously he wants to convey that all talk of peace is to no purpose. *He* would not let any be concluded.

(15) Construe: कौरवशतं समरे न मथ्नामि [किम्]। दुःशासनस्य उरस्तः रुधिरम् न पिबामि [किम्]। सुयोधनोरू गदया न संचूर्णयामि [किम्]। भवतां नृपतिः [इच्छति चेत्] पणेन सन्धिं करोतु। [वसन्ततिलका]

This verse is remarkable for more reasons than one. (i) Here there is the use of 'काकु' or modulation of voice in the first three sentences contained in the first three lines of the verse (ii) The verse is full of perspicuity or 'प्रसाद' – so important a quality from the point of view of रीति or style and (iii) the verse brings out in an unmistakable manner the determination of भीम to avenge the grievous wrongs दुर्योधन and दुःशासन had inflicted on द्रौपदी, whatever युधिष्ठिर may do by way of concluding a treaty with the enemical कुरुs. ' Shall I not (मथ्नामि न ? = मथ्नाम्येव, present being used for future: I certainly shall) pound down, out of anger, the hundred Kauravas ? Shall I not

drink the blood of Dus's'asana from his chest? उरः+तसु, equivalent of the termination of the ablative case पञ्चम्यास्तसिल्) Shall I not pulverise (सञ्चूर्णयामि- lit reduce to powder), with my mace, the two thighs (ऊरू) of Suyodhana?' "Most definitely," Bhima wants to convey, "I shall do all this" He does not mind at all what युधिष्ठिर would say or do 'Your king (भवतां नृपतिः) is welcome to conclude a treaty (सन्धिं करोतु) [if he wants], on a stipulation (पणेन) [such as that दुर्योधन should give to युधिष्ठिर five villages]" भीमसेन means he would have nothing to do with such a treaty He has already declared that he is no longer with his four brothers (Vide I, 9, 1 'अत एवाद्यप्रभृति भिन्नो भवद्भ्यः।) "भवतां नृपतिः" is quite significant, 'युधिष्ठिर is 'His Majesty' to you three—अर्जुन, नकुल and सहदेव—I have chalked out my path independently I am bent on pursuing it and punishing the wrong-doers' I, 15, 1–3 द्रौपदी is naturally very much pleased at this. The stage direction जनान्तिकम् brings out that the words she utters are part of what is regarded as an 'aside' i e. भीमसेन and सहदेव at least are not able to hear the words. Read त्रिपताकाकरेणान्यानपवार्यान्तरा कथाम्। अन्योन्यामन्त्रणं यस्त्यात् जनान्ते तज्जनान्तिकम् ॥ The जन here is of course the चेटी The resolve of भीम crystallised in so many words was never before heard (पूर्व श्रुत श्रुतपूर्वं, न श्रुतपूर्वम्, अश्रुतपूर्वम्) by her She, therefore, is keen on those words—first of their *kind—being uttered again and again.*

I, 15, 4, Bhimasena is in his angry mood and out of sheer wrath he repeats 'मथ्नामि कौरवशतं etc.,' again The *dramatic* effect of this would best be appreciated when a performance of the Venīsamhāra on the stage would be given [and watched] भट्ट नारायण has a very good sense of the नाट्यात्मकता of such effects which are best appreciated when a play is staged by expert actors. I, 15, 4–9 Naturally सहदेव and भीमसेन carry on their discussion which was their 'प्रस्तुत' or matter in hand. सहदेव inquires of भीम whether he (भीम) understands the message (संदेश) sent by His Majesty (युधिष्ठिर) [to दुर्योधन] as void of meaning or significance. वि+उत्पन्न—lit that which has arisen specially, that which has a significance, अ-व्युत्पन्न—insignificant. भीम really did not see any special point in the message. He bluntly asks 'what kind of significance is there contained in this (का पुनरत्र व्युत्पत्तिः) ?' सहदेव tries to bring out the significance of the massage to सुयोधन contained in I, 16

(16) Construe — इन्द्रप्रस्थं वृकप्रस्थं जयन्तं वारणावतम् [इति] चतुरः ग्रामान् पञ्चमं च कंचित् एकं [ग्रामं] प्रयच्छ । (अनुष्टुभ्)

The verse is simple as simple could be. Give us इन्द्रप्रस्थ, वृकप्रस्थ, जयन्त, वारणावत and any one as the fifth village.' It is curious however, that excepting 'वारणावतम् the other places are not mentioned in the lists contained in the महाभारत as those of places asked for by युधिष्ठिर. 'अवि-स्थलं वृकस्थलं माकन्दी वारणावतम् । अवसानं भवत्वत्र किंचिदेकं च पञ्चमम्' ॥ Here only वारणावत is mentioned by the MB. This is उद्योगपर्व 31, 19. Again at उद्योगपर्व 71, 23 the list is given. The 2nd line of the verse reads 'अवसानं च गोविन्द किंचिदेवात्र पञ्चमम् ।' It is very difficult, therefore, if not impossible to guess how भट्टनारायण prepared the list with 'किंचिदेकं च पञ्चमम् ।' being quite in consonance with MB but three places viz, इन्द्रप्रस्थ, वृकप्रस्थ and जयन्त being altogether different from what the महाभारत gives. Nor is there any truth in a suggestion made by some that these places are mentioned because at these places कौरवs had inflicted *wrongs* (अपकारs) on पाण्डवs. This is not borne out by the महाभारत. The interpretation of पञ्चमं = पञ्च पञ्चमहापातकात्मक देहमित्यर्थं याति नाशयति इति viz., संग्राम is fantastic, to say the least. This runs counter to the very spirit of the message which युधिष्ठिर was sending. भीम blames युधिष्ठिर and others for their attempts at concluding a treaty. If पञ्चम were equal to संग्राम, युधिष्ठिर with his शमप्रधानता would have been the last person to ask for it (Apart from this' संग्राम' need not be asked for. Those who are prepared for it actually start it). भीमसेन would have had no occasion to complain against युधिष्ठिर if the latter wanted संग्राम. But throughout this scene, भीमसेन is complaining against and he has broken away from युधिष्ठिर as well as अर्जुन, नकुल and सहदेव. Ultimately we are driven to venture the explanation, if explanation it is, that the list *need not be regarded as being a reminder of any previous specific wrongs, five in number, at all* [Did the पाण्डवs want probably five villages ? I 8 mentions लाक्षागृहानल, विषान्न, सभाप्रवेश and पाण्डववधूपरिधानकर्षण as also her केशग्रहण. Is भट्टनारायण making the number five of villages asked for have a relation to their *five apakaras* ?] इन्द्रप्रस्थ sounds well with वृकप्रस्थ and so does जयन्त with वारणावत. भट्टनारायण, therefore, is in general conformity with the source of his play, though the names of four places, probably he regarded as those regarding which he could differ from the MB. Only

वारणावत is common to the source viz the महाभारत and भट्ट नारायण's own composition, the वेणीसंहारम्

I, 16 1 भीमसेन wants the point to be clarified (तत् किम्) I 16 2–3 सहदेव i e भट्ट नारायण tries to read a meaning in the names of places viz., the उद्घाटन or pointing out (आविष्कार) of the places of grievous wrong, (अपकारस्थान) done by the कौरवs to पाण्डवs As stated above, this it not warranted by the evidence of the epic dealing with the Mahabharata war विषभोजन जतुगृहदाह and द्यूतसभा make only three अपकारs unless उपनमभ is taken to be equal to द्यूतसभा Thus the number of अपकारs would come to four Still the question remains that if four is regarded as the number of अपकारs why should there be any demand for *five* villages?

I, 16 4 भीमसेन is vehement (साटोपम्) and at a loss to know as to what would happen if such a revealing (उद्घाटन) of wrongs inflicted by the कौरवs were achieved?

I, 16, 5–6 सहदेव pursues his own line of interpretation (1) Thus युधिष्ठिर's heart being apprehensive of the destruction of his own family would be made known to the entire world i e. people would be convinced that by being prepared to accept just five places युधिष्ठिर strove his utmost to avoid fratricidal war and (2) along with that the impossibility of a treaty being concluded with सुयोधन who is in no mood for a compromise or any conciliatory measure (असन्धेयता) would be brought out (प्रतिपादिता lit caused to be stepped on to, i e. made clear)

I, 16 5 6 भीम's criticism is shattering. 'All this, O fool is to no purpose (न किमपि अथ सर्व तत् अनर्थकम्)' The असन्धेयता i.e. *unfitness* in the matter of being regarded as one with whom peace can be made was proved of दुर्योधन long ago When we left here for forest and solemnly declared the annihilation of the Kuru host the unfitness of दुर्योधन in matters of making peace was brought out

सहदेव uses असन्धेयता in the sense of the state of being irreconcilable भीमसेन uses it with a twist He uses असन्धेयता to convey the state of *being unworthy of being approached for making peace.* भीमसेन's view point is altogether different. He makes it clear in verse 17th.

(17) Construe क्रोधात् शत्रुकुलक्षय युष्मान् लोके ह्रेपयति [किम्]। दाराणां सभायां केशाकर्षणं [युष्मान्] न लज्जयति [किम्]। (अनुष्टुप्)

भीमसेन *is out to shatter to bits* सहदेव's *explanation of the significance* of the message. 'स्वगोत्रक्षयाशङ्कि' is attacked by him with the phrase 'शत्रुकुलक्षय' Killing दुर्योधन, दुःशासन and their supporters is killing the family of the enemy Does that put you to shame? How strange indeed! (You are certainly to be congratulated for this extra ordinary sense of decency) You are *not* ashamed, however, of the dragging by her hair of your wife (दाराणा)—and that too in the open assembly (सभायां) of kings 'नृपसदसि' as stated in 1, 11)' ह्रेपयति causal, 3rd person singular of ह्री जिह्रेति causes to be full of shame. लज्जयति—either from लस्ज or लज्ज् too, similarly is the form of the causal 'makes (you) ashamed of' केश कर्षणम् is केशकर्षणम्. भीमसेन who is a soldier out and out and believes in 'tit for tat' holds the view that कोपात् शत्रो कुलस्य क्षय is the most natural thing One ought to be proud of it. 'But here this very destruction of the family of the enemy *out of wrath, is putting you to shame*!' 1, 17, 1–2 Draupadi's 'aside' (जनान्तिकम् —जनस्य अन्तिके यथा स्यात् तथा) is at once a sad comment on युधिष्ठिर अर्जुन, नकुल and सहदेव and a compliment, richly deserved of course, to भीम *'These would not be ashamed (of the indignity inflicted on me)* Dont you, at least (तावत्)forget it I, 17, 3 भीमसेन has thus dismissed the 'significance' of the message sent with the purpose of concluding a treaty with the कुरुs He is reminded, it is evident, that द्रौपदी was expected to arrive where he, as requested by सहदेव, was waiting for her (I, 12, 11–12 'अत्रोपविश्यार्य पाल्यतु कृष्णागमनम्।) Bhimasena feels it was high time she arrived 'How does Pancali tarry?' The author of the वेणीसंहार is keen on showing how भीम s angry mood could not tolerate even the idea of a 'पणन सन्धि' Immediately after भीम has shown his intolerance he is reminded of the need for taking his leave of पाञ्चाली ('आमन्त्रयितव्यैव पाञ्चाली' stated earlier) How is it she is not yet coming? There is no dosing on the part of भट्ट नारायण On the contrary he has delineated भीम very skilfully and graphically. Actually द्रौपदी had come, though she was on purpose standing at a distance from भीम just with the intention of ascertaining what was the determination of her lord (I,14,19 20) She was 'एकान्ते उपविष्टा' The result was that though सहदेव had noticed her arrival, Bhima was altogether in the dark about it. I,17,4 5 सहदेव's 'का खलु वेला,' how long a period of time has passed since her ladyship's arrival, is quite appropriate. The Sanskrit idiom requiring the genitive of a

person *after* whose arrival etc time has passed is well worthy of being noted ('सुचिरं गतु कालः कविकुलगुरोरुपरतस्य' would thus mean 'a very long period of time has passed since the death of the best of the group of poets'). "under the influence of the vehemence (आवेग) of anger (रोष), though come, she has not been noticed by the noble brother"

I, 17, 6-7 भीम is very courteous. He wants to make amends for not having known that द्रौपदी had arrived. बधिन अमर्ष येषां ते बधिनामर्षा तै बधिनामर्षैः where अमर्ष= anger 'न मन्युं कर्तुमर्हसि= *please*, do not be angry' I, 17, 8-9 द्रौपदी replies that there was no reason for her to be angry, as he was not indifferent [उदासीन] on the contrary he was angry with the enemy and those who thought of concluding a treaty with the enemy I, 17, 10-14 The soldier is adept in प्रियाराधन as is brought out by the stage direction हस्ते गृहीत्वा etc He is out to learn why द्रौपदी is dejected. The latter's answer is 'when *you* are near, what is the cause for being dejected?' भीमसेन himself understands, however, as soon as he sees द्रौपदी's hair why she is dejected. 'The dishevelled hair are telling the whole story' (केशानवलोक्य) अथवा किमावेदितेन This is another idiom That which is of no use is put in the instrumental and the one *to whom* it is of no use is put in the genitive. Thus 'अन्धस्य दर्पणेन किम्' This passage, as well as the *18th* verse have a bearing on the *title* of the play आवेदितम् is an instance of नपुंसके भावे क्त and is synonymous with आवेदनम् It was the mass of hair, undecorated, uncared for, left hanging loosely, tied with a single knot, on her back by द्रौपदी which made भीम feel the indignity very much (This is भट्टनारायण's own modification in the MB account). It was on this account that he resolved that he would avenge the insult and with his hands red with the blood of दुःशासन and body covered with blood stains of दुर्योधन would rearrange (सं + ह) the hair of पाञ्चाली Hence the 'वेणीसंहार'त्व of the वेणीसंहार.

(18)Construe यत् पाण्डुपुत्रेषु जीवत्सु दूरम् अप्रोषितेषु च [सत्सु] पाञ्चाल राजतनया इमां दशां वहते। (अनुष्टुभ्)

भीमसेन has said it was no use द्रौपदी's telling him i. e. it was not at all necessary for her to tell anything The plight (दशा) of द्रौपदी, even when the sons of Pandu were alive and had not gone far away (दूरम्) on a journey — of द्रौपदी the *daughter of the king* of Pāncālas was eloquent as eloquent could have been प्र+ वस् = p p. प्रोषित, न प्रोषित,

अप्रोषिता., तेषु अप्रोषितेषु (agreeing with पाण्डुपुत्रेषु सत्सु) the whole being a locative absolute construction. पाञ्चालराजतनया is quite significant. That a *princess* should be reduced to such a plight while her husbands are hale and hearty and *not* gone on a long journey! How miserable! भट्टनारायण is a skilled artist He does not *mention* in so many words the विरहिणीव्रतधारण of द्रौपदी. On the contrary, with words the simplest and yet the choicest he graphically conveys to the readers (or spectators) of his play, the sheer helplessness to which the नायिका is reduced द्रौपदी is a विरहिणी, *though no* विरहिणी. *This last is suggested* by the dramatist 'इमा दशाम्' is a euphemism for 'विरहिण्या विषमावस्थाम्'. I, 18, 2 द्रौपदी wants her maid servant to tell भीम the *fresh* reason for her grief 'कोऽन्यो मम परिभवेण खिद्यते।'—'who else will be pained (खिद्यते) at *my insult* (परिभव)?'—*is one of the many passages* that prove, abundantly that it was on 'नाथ (भीमसेन)' and on none else that द्रौपदी had pinned her faith for the insult inflicted on her being avenged. I,18,5 'इतोऽप्यधिकतरम्' greater even than this as ordered by द्रौपदी *the* चेटी *begins to tell* भीम *regarding the fresh cause of* द्रौपदी's dejection—and even *stronger* (अधिकतर) than what भीम had guessed. I,18,6 भीम has no patience with the one who has been responsible for this fresh visitation of misery on द्रौपदी—"Tell me, Buddhimatika [*be quick about it*]".

(19) Construe कौरव्यवंशदावे अस्मिन् (मयि) कः एषः मुक्तवेणीम् एना कृष्णां (मुक्तवेणीं कृष्णां) धूमशिखाम् इव स्पृशन् शलभायते। (अनुष्टुभ्)

भीम asks, "Who is it that behaves like a moth (शलभः a moth, स इव आचरति शलभायते a denominative) in me here (अस्मिन्= मयि) that am the forest-con-flagration (दावः = दवाग्नि) to the bamboos (वंश) in the form of the family (वंश) of कौरव्य i. e. धृतराष्ट्र, [rudely] touching (स्पृशन्) this (एनां when एतां would be correct the former is permissible if the pronominal form contains an अन्वादेश i. e. reference of what has already been referred to by the proper form) कृष्णा (dark complexioned द्रौपदी), with her braid (वेणी) unloosed (मुक्त), like one touching the dark (कृष्णा) line of smoke (धूमस्य शिखाम्) that has set up (मुक्त) a column (वेणी)?"

In short, according to भीम to touch द्रौपदी was the same thing as to touch the line of smoke of the forest-conflagration i. e. (to invite not only trouble but) to court death. The author has the अग्निमन्न्याय in view. The moth once it has come within the orbit of fire is

sure to be reduced to ashes. For anybody to treat द्रौपदी rudely or impolitely was the same thing as to incur भीमसेन's all consuming wrath.

कुरोः विचित्रवीर्यस्य (कुरु signifies descendants of कुरु) अपत्यं कौरव्यः धृतराष्ट्रः इति यावत् । तस्य वंशः कुलमित्यर्थः (family) एव वंशः (bamboo) i. e. वेणुः (उभयत्रैकवचनम्) तस्य दावः (forest-fire) वह्निः । The अमरकोश has the following to say about दाव वने च वनवह्नौ च दवो दावः प्रकीर्तितः । For वंश meaning a family as well as a bamboo read 'वंशः संतत्यन्वये वेणौ'— इत्यभिधानचिन्तामणिः. The compound कौरव्यवंश thus is equal to 'कौरव्यवंशवंश' in point of sense. The form कौरव्य according to वाल्मनोरमा is to be thus explained: कुरोरपत्यं कुरूणां राजेति वा विग्रहः । The सूत्र according to which this form is arrived at is 'कुर्वादिभ्यो ण्यः' पा० 4, 1, 172. As भीमसेन is the forest-conflagration (this is one रूपक) and some one offending is *consequently* the moth (शलभ), here there is the figure of speech called परम्परितरूपक contained in the verse. As वंश is used *at one and the same time in more senses than one*, there is श्लेष (or paranomasia too). The अलंकार in the verse, therefore, is श्लिष्टपरम्परितरूपक.

1, 19, 3 + The चेटी begins telling भीमसेन about the fresh and stronger cause of द्रौपदी's dejection. अम्बया महिता accompanied by the mother i. e. Kunti—as गान्धारी was elder she deserved to be paid homage to by the mother of Pāndavas. समानः पतिः यस्याः सा सपत्नी a co wife. सपत्नीनां वर्गः (समूहः) सपत्नीवर्गः—स. तु. सुभद्रा प्रमुखा यस्य सः सुभद्राप्रमुखः, तेन सुभद्राप्रमुखेण। 1, 19, 5 भीमसेन though hot tempered and in his mood of that moment against the policy of युधिष्ठिर, normally appreciated the propriety of द्रौपदी going for paying her respect to गान्धारी. 'वन्द्याः खलु गुरवः।' is one of the many happy generalisations in which the वेणीसंहार abounds. तत. तत'. lit [what किम् to be regarded as अध्याहृत] after that, after that (तस्मादनन्तरं किं जातम्।).

I, 19, 6-7 The चेटी says that द्रौपदी while returning after having paid respect to गान्धारी was seen by भानुमती—but as I, 19, 8 shows, भीम is all full of anger on this account viz the queen was seen by *the* wife of the enemy. This in itself is, according to him, valid enough reason for the queen's being angry. स्थानम् literally place is here equivalent to समुचितं कारणम् idiomatically. I, 19, 11 'सगर्वम्' and 'ईषद् विहस्य' "with pride and having smiled a little as also सखीजने दत्ता दृष्टि. यया तया सखीजनदत्तदृष्टया which adds insult to injury,—add fuel to the fire of भीम's wrath. I, 19, 12 As it was, भीम could not do anything at least

immediately to counteract the insulting behaviour of 'the wife of the enemy (उक्ता च — 'you mean the queen was also *addressed* by her? oh-what can we do about it') I, 19, *14-15* भानुमती's words are full of insinuation इति श्रूयते So is being learnt. I don't know definitely प्रार्थ्यन्ते [Five villages] are being *begged* for After all. the 'brave' पाण्डवs are content with just *five* villages for which they are *requesting* the कुरुराज तत् किमिदानीं-then why this fuss of following the vow of a विरहिणी? The पाण्डवs never, never, will be the rulers of the earth It is idle to hope that at any future date द्रौपदी will be a सम्राज्ञी She has to be content with the lot of being the wife of five husbands who have practically gone on their knees before the mighty कुरुमुख्य 'The earlier the mass of hair kept hanging loosely on her back is tied up by you, oh द्रौपदी the better' I,19,16 भीमसेन tries to convince सहदेव of the propriety of his (भीम's) attitude 'Have you heard this, Sahadeva (—a fresh proof of the indignity that Draupadi is required to suffer because of the शमप्रधानता, क्षमाशीलता of युधिष्ठिर)? I, 19, 17 सहदेव replies '*nothing better* could have been expected of her, just this is appropriate for her just this could have been natural on her part' The reason viz, vitiating company, follows, which सहदेव introduces with 'यद्वा' (see—)

20 Construe स्त्रीणां हि चेतांसि साहचर्यात् भर्तृसदृशानि भवन्ति। मधुरा अपि हि वल्ली विषविटपिसमाश्रिता (सती) मूर्च्छयते। (आर्या)

'The hearts (चेतांसि) of women become similar to those of their husbands (भर्तृसदृशानि) by reason of close association' This means the wife soon partakes of the wickedness of her husband. This is inevitable. As an instance supporting the generalisation is the particular case of "a creeper (वल्ली-लता) which though it is sweet (मधुरा अपि) (by itself) causes persons (tasting it) to fall into a swoon as it (the creeper) has resorted to (समाश्रिता-सम्यक् यथा स्यात् तथा आश्रितवती an example of कर्तरि क्त) a poisonous tree." The अलङ्कार in the verse evidently is सामान्यस्य विशेषण समर्थन type of अर्थान्तरन्यास विष पुष्प' विषपूर्ण विषात्मक (वा) विटपी वि-विटपी विषवृक्ष इत्यर्थ। विटपा शाखा सन्ति इति विटपी मूर्च्छयते is considered to be wrong by many who argue that the act conveyed by the verb is not done for itself (आत्मने इत) by the creeper and that therefore मूर्च्छयति a form of the परस्मैपद would have been appropriate. Usage, however, does not warrant this highly technical

objection 'रूढि' has bypassed 'शास्त्र' here as in many other cases (शास्त्राद्रूढिर्बलीयसी)

I, 20, 1 भीमसेन naturally wants to know the reply द्रौपदी gave to भानुमती s insulting question From अभि + धा p. p. p is अभिहित lit what has been said or uttered. I, 20 2–3 The चेटी answers that the queen was not required to make an answer Her servant (परिजन परितः वर्तमान जन lit one from among the retinue) managed it all right. If the queen were without her retinue, she would have been required personally to give a re joinder As it was, द्रौपदी was not required to pay even that much attention to भानुमती The answer of the चेटी shows that she herself was greatly devoted to द्रौपदी and, therefore, did not wait for द्रौपदी giving the answer What was the परिजन there for, otherwise? I, 20, 6–7 The चेटी's answer is quite spirited. 'So long as *your* (युष्माकम्) mass of hair (केश-हस्त) is not untied *how* can that of the queen be tied up?' The suggestion is that द्रौपदी would be tying up her hair only after भानुमती and other from among the women on the Kaurava side were compelled to untie theirs *on the loss of their husbands in the war in which* पाण्डवs *were bound to come out triumphant* As matters stood both द्रौपदी and भानुमती could not be संयमितकेशी at one and the same time If भानुमती really was very keen on द्रौपदी being 'संयमितकेशा' she had to be prepared to be 'मुक्तवेणी' herself I, 20, 8–9 As is only expected भीम is mightily pleased to learn how बुद्धिमतिका gave a spirited retort to भानुमती as was demanded by the occasion साधु = साधु कृतम् well done i e, *bravo*! 'तदभिहितं यदस्मत्परिजनोचितम्' is भीम s appreciation of the splendid performance of the चेटी 'You have said [precisely] that which is worthy of *our* servant' "A spirited servant of spirited masters—would do full justice to the service the चेटी rendered to द्रौपदी भीमसेन grows impatient and solemnly declares that before long (अचिरेण कालेन), in a *very* short period of time (एव), he would put an end to this humiliation to which the daughter of the king of Pāncālas' has been subjected

21 Construe: चञ्चद्भुजभ्रमितचण्डगदाभिघातसञ्चूर्णितोरुयुगलस्य सुयोधनस्य स्त्यानावनद्धघनशोणितशोणपाणिः भीमः तव कचान् [हे] देवि उत्तंसयिष्यति। (वसन्ततिलका).

O queen! भीम will decorate (उत्तंसयिष्यति) your hair (कचान्)—भीम with his hands (पाणि) red (शोण) on account of the blood (शोणित=रुधिर) of Duryo

dhana (सुयोधनस्य) which would be collected in a mass (स्त्यान p. p. p. of स्त्यै स्त्यायति, स्त्यायते), congealed or co-agulated (अवनद्ध—p. p. p. from अव+नह् to be congealed) and thick (घन)—of दुर्योधन who will have the pair of his thighs (ऊरुयुग्म) pulverised or pounded down (सं-चूर्णित) by the mighty strokes (अभि-घात from अभि+हन् to strike hard) of my mace (गदा) terrible [on its part] (चण्ड) and caused to move round (भ्रमित) or brandished by my restless (चञ्चन्तौ) arms (भुजौ).

चञ्चन्तौ च तौ भुजौ च ताभ्यां भ्रमिता च चण्डा च असौ गदा तस्या अभिघातैः संचूर्णितम् ऊरू युगलम् यस्य स तस्य चञ्चद्... ऊरुयुगलस्य qualifying सुयोधनस्य to be connected with स्त्यान च अवनद्ध च घन च शोणितम् तेन शोणौ (रक्तवर्णौ) पाणी यस्य स — स्त्याना... शोणपाणि—etc. In fact the compound should have begun with चञ्चद् and continued up to the end of the third line शोणपाणि. The splitting up of the समास is not in keeping with strict rules of grammar. But as any one with a fair acquaintance with Sanskrit language can easily understand the way in which the parts of the compounds are to be connected with each other, it is not regarded as wrong. Sanskrit commentators [like मल्लिनाथ] observe on all such occasions "सापेक्षत्वेऽपि गमकत्वात्समासः।"

Bhīma asks ' By whom (केन) is this drum (दुन्दुभि) being beaten (ताड्यते passive 3rd person sing of ताड् to beat)—this drum which is deep (धीर-) like the sound (ध्वान) of the मन्दर mountain, moving (चलन्) in the caverns (कुहर) flooded (प्लुत) with the water (अम्भ. n) of the ocean (अर्णव) agitated (आयस्त) in the course of churning (मन्थः = मन्थनम्)—which is terrible (चण्ड) like the mutual (अन्योन्य=परस्पर) clash (संघट्ट—close impact) of masses (घटा) of clouds (घन) at the hour of the universal destruction (प्र—लय) rumbling (गर्जत्)[deeply] on occasions of receiving strokes (अभिघातेषु) of the sticks (कोण) which [further] is the messenger sent a head (अग्रदूत) by the anger (कोप) of द्रौपदी (कृष्णा) and the stormy (or destructive निर्घात – from the root नि+हन्) wind (वात) a portent (उत्पात) of the annihilation (निधन) of the Kuru family (कुरुकुल)[and] a companion (सखा) of our lion like [war] cry (सिंहनाद —समरशब्दः so called '.' it is very loud) ?"

मन्थे (or मन्थेन मन्थनक्रियया इति यावत्) आयस्त॰ य. [क्षीरपूर्ण.] अर्णव, समुद्रः तस्य अम्भ॰ जलं तेन प्लुतानि कुहराणि गुहा. यस्य, तथाभूत च चलन् च यः मन्दरः एतन्नामक॰ पर्वत तस्य ध्वान. ध्वनिः इव धीरः गम्भीर । कोणानाम् of (sticks) अभिघाता॰ (strokes) कोणाघाता॰, तेषु कोणघातेषु । गर्जन् च यः प्रलयघना प्रलयकालीना॰ घना॰ इत्यर्थ, च तेषा घटाः समूहाः तासा अन्योन्य परस्पर संघट्ट संघर्षणं (close impact), स इव चण्ड. भीषण. । कृष्णाया॰ द्रौपद्या. कोपस्य कोपस्य अग्रदूत॰ messenger sent ahead, harbinger कुरो. कुलस्य निधन विनाश तस्य उत्पातः उत्पातभूत, अशुभसूचक. निर्घातवातः । In fact निर्घात itself means stormy wind and besides there is the word 'वात' at the end of the compound. On such occasions words like निर्घात are rendered differently They are taken to have only the adjectival force. Thus निर्घात 'stormy' वात.= wind, अस्माक सिंहनाद. (सिंह-गर्जनसदृश) समरशब्दः तस्य प्रतिरसित प्रतिध्वनि. (reverberation, echo) तस्य सखा अस्मत्सिंहनादप्रतिरसितसखः ' where सखा becomes सख according to 'राजाहःसखिभ्यष्टच्' राजन, अहन् सखिन् have the 'अ' ending at the end of तत्पुरुष compounds, according to पाणिनी 5, 4, 91 The verse is remarkable for the alliterative effect ध्वान धीरः, घन घटा, कृष्णाकोपाग्र कुरुकुलनिधनोत्पातनिर्घातवात. etc. The metre chosen is admirably suited to the thought to be conveyed. र्ण, मन्दरध्वानधीर गर्जत् प्रलय अग्रदूतः the रेफs are all deliberately employed to bring out the terrible nature of the sound of the drum Thus sound and sense are well matched with each other.

I, 22, 1 2 Immediately after भीम has recited I, 22, the chamberlain of युधिष्ठिर enters in a confused state and intend, to say something about 'the divine Vasudeva'. At the mention of the name

and addresses himself to him. पांसु+ल् possessed of dust i. e. tainted, stained, therefore metaphorically 'a bane'. Cf मांसल from मांस where also 'ल' is added in the sense of 'possessed of'. 'एवं...निमित्तमात्रेण पाण्डवक्रोधेन भवितव्यम्' 'when you have thus transgressed (अतिक्रान्त) the limit, the anger of the पाण्डव's need be only (मात्र) an outward instrument (निमित्त)'. This means that the transgression of limit on the part of दुर्योधन is bound to bring it's nemesis. पाण्डवs need not do much. I, 22, 14-15 मारिष's query is natural. He thought that the wretch of a Suyodhana would at least know [and duly respect] the divine Lord in His real form. I, 22, 16 भीमसेन brings out the difficulty in knowing the divine lord – especially for the evil-souled fool (दुरात्मा मूढः) that दुर्योधन was.

(23) आत्मारामाः निर्विकल्पे समाधौ विहितरतयः, ज्ञानोत्सेकात् विघटिततमोग्रन्थयः, सत्त्वनिष्ठाः [मुनयः] यं कम् अपि तमसां ज्योतिषां वा परस्तात् [विद्यमानं च] वीक्षन्ते, तम् अमुं पुराणं देवं मोहान्धः अयं [दुर्योधनः] कथं वेत्तु । (मन्दाक्रान्ता).

भीम asks 'How can this one (अयं) i. e. दुर्योधन who is blind (अन्धः) on account of infatuation (मोह) know (वेत्तु) this ancient (पुराण explained as 'पुरा नवं' i. e. प्राचीनम्) god (देव)—whom ['sages' to be supplied] who take delight in the self (आत्मारामाः आत्मनि आरमन्ते रमन्ते ते), who have fixed (विहित lit kept) their love (रति) on concentration (समाधि- m. from सम्+आ+धा lit to keep well, to concentrate.· concentration) in which there are no different alternatives (निर्गताः विकल्पाः कर्तृकर्मकरणरूपाः ज्ञातृज्ञेयज्ञानस्वरूपाः वा यस्मात् सः तस्मिन्) i. e. where the distinctions [called त्रिपुटी] such as the knower, the object known and the process of knowing has vanished) who on account of the profuseness (lit sprinkling उत्सेक-from उद्+सिच्) of knowledge have their knot of ignorance (तमस- ग्रन्थि) untied (विघटित–विघट् यथा स्यात्तथा वटित) [and] who [consequently] have taken a firm stand on *sattva* or goodness (सत्त्वनिष्ठाः) realise (वीक्षन्ते lit see) as being some extraordinarily or indescribably great one (कम् अपि an idiomatic combination of the form of the pronoun किम् and अपि) who is beyond both darkness (तमसाम्) as well as (वा = च) lustre ?" कथं वेत्तु is a rhetorical question, the obvious implication being नैव विद्यात् The reason is conveyed by मोहान्धः which is equal to मोहान्धः सन् 'blind through infatuation that he is.' The cause मोहान्धता, of अज्ञान (कथं वेत्तु), the effect, is *indirectly* conveyed and there is no तृतीयान्त or पञ्चम्यन्त word used by the author for bringing out the cause – and – effect – relationship. The verse, therefore, is an

instance of the काव्यलिङ्ग or हेतु अलंकार. The verse is reminiscent of Upaniṣadic phrases. 'तमसः परस्तात्' and 'ज्योतिषां परस्तात्' are unmistakably echos of Upaniṣadic terms In the बृहदारण्यक there is the phrase 'ज्योतिषामपि ज्योतिः' and there is 'तमसः परम्' in the S'vetās'vatara. In the Bhagavadgītā, XIII, 17 we get 'ज्योतिषामपि तज्ज्योतिस्तमसः परमुच्यते।' But the Gītā too is only echoing the Upaniṣads भीमसेन regards वासुदेव *as the incarnation of the Highest, therefore identical with the* Highest. Now, this Highest, only those who have taken a firm stand on Goodness [or 'Existence'] (सत्त्वे निष्ठा येषां ते सत्त्वनिष्ठाः) can realise (वीक्षन्ते). Cf the Gītā phrase 'नित्यसत्त्वस्थः' and also 'नित्ये गुण्याः'. These persons ever take delight in their self (आत्मन्) or inner essence. They are those who have their love (रति) fixed on concentration which is undifferentiated i. e where according to the Upaniṣadic principle 'ब्रह्मविद् ब्रह्मैव भवति।' the knower of the Highest becomes the Highest and where therefore the threefold distinction viz ज्ञाता, ज्ञेय, ज्ञान does not any longer exist These persons who are spiritually on a very high level, if indeed, not on the highest, have the knots of ignorance (तमस् = अज्ञान) severed or rent asunder due to the abundance (उत्सेक) of knowledge they have. As a result they *are firmly established* in सत्त्व. This verse is an eloquent testimony of भट्टनारायण's intimate acquaintance with Vedāntā ('आत्मारामा', 'तमसां ज्योतिषां च परस्तात्' 'विघटिततमोग्रन्थयः' which last reminds one of 'भिद्यते हृदयग्रन्थिश्छिद्यन्ते सर्वसंशयाः।') of the पातञ्जल योग where यम, नियम, आसन, etc are to enable a person to have *control over the mind* (योगश्चित्तवृत्तिनिरोधः) *and ultimately become so* अन्तर्मुख that as a result of practising *yoga* he becomes one with the Highest. As the बृहदारण्यक brings out the persons reach a stage where all

not at all surprising that he should have been influenced by the philosophy of the Gītā. The present verse, therefore, brings out his aquaintance with Upanṣads, (Patanjala) Yoga, Samkhya and the Gita stand where the dualism is transcended by going beyond अव्यक्त or lower ब्रह्म, and अनन्ता पुरुषा and tracing aught to the Highest Reality called as 'अक्षर परम ब्रह्म' or as 'पुरुषोत्तम' or 'वासुदेव' For 'तं मोहान्ध कथमयममुं वेत्तु' read Gita XIV, 9 cd 'ज्ञानमावृत्य तु तमः प्रमादे सञ्जयत्युत।'

I, 23, 1 2 जयधर is the name of युधिष्ठिर's कञ्चुकी, भीमसेन wants to learn what the 'elder brother' is doing. The कञ्चुकी says that भीमसेन would learn it on having personally gone and ascertained His Majesty's अध्यवसित ht resolve. I,23, 3 4 Behind the curtain there is tumult again and some one addresses himself to द्रुपद, विराट etc–the leaders of पाण्डवs' अक्षौहिणीs as also the principal warriors from the कौरवs' army

(24) Construe यत् सत्यव्रतभङ्गभीरुमनसा [युधिष्ठिरेण] यत्नेन मन्दीकृतम्, यत् शमवता कुलस्य शान्तिम् इच्छता [तेन] विस्मर्तुम् अपि ईहितम्, तत् इदं नृपसुताकेशाम्बराकर्षणैः द्यूतारणिसम्भृतं महत् यौधिष्ठिरं क्रोधज्योतिः कुरुवने जृम्भते (शार्दूलविक्रीडितम्)

Here (इदम्) that (तत्) flame (ज्योतिः lit *lustre*) in the form of wrath, belonging to युधिष्ठिर (युधिष्ठिरस्य इदम् इति यौधिष्ठिरम्), which is great (महत्), i e. strong, and which is accumulated (सम्भृतम्) or fed by the sacrificial sticks (अरणी) in the form of gambling (द्यूत) by dragging (so many times), the hair (केश) and garment (अम्बर) of the King's (Drupada's) daughter, which was rendered dull (न मन्दम् अमन्दम्, अमन्दम् मन्दं कृतं मन्दीकृतम्) with great effort by युधिष्ठिर, with his mind apprehensive (भीरु मनः यस्य सः) of the breaking (भङ्ग) of the vow (व्रत) of truth and which was desired (ईहितम्= इच्छितम्) to be even forgotten (विस्मर्तुम् अपि) by him possessed of peace (शमवता) and wishing peace of the family (कुलस्य शान्तिम् इच्छता)—here does that grow (जृम्भते) in the forest in the form of the Kurus क्रोध एव ज्योतिः। द्यूतमेव अरणी तयो संभृतम्। कुरव एव वनम्। In all these there is अभेद between the उपमेय and the उपमान and one identification is the cause of another The verse, therefore, contains in it an instance of the परम्परित रूपक अलङ्कार सत्यव्रतभङ्ग is the violation of the vow of remaining in the forest for a period of twelve years and *in cognito* for one year more युधिष्ठिर wanted very scrupulously to observe the vow

I, 24, 1 To भीम this spread of आर्य's lustre is only welcome ('let it spread, let it spread') I, 24, 4 5 द्रौपदी inquires why every moment

the war-drum is being beaten प्रलये नेरधर म इव मासल lit fleshy i e deep like the clouds at the time of the universal destruction I, 24, 6 8 भीमसेन *replies that a sacrifice is proceeding—sacrifice in the form of war* The idea is fully worked out in—

(25) Construe वय चत्वार ऋत्विज , स भगवान् हरि कर्मोपदेष्टा, नरपति सङ्ग्राम-माध्वरदीक्षित , पत्नी गृहीतव्रता, कौरव्या पशव , प्रियापरिभवक्लेशोपशान्ति फलम् , यशो दुन्दुभि राजन्योपनिमन्त्रणाय स्फीत रमति । (शार्दूलविक्रीडितम्)

भीम gives a detailed description of the sacrifice in the form of war (रणयज्ञ) ' We four (brothers i e भीम अर्जुन नकुल and सहदेव) are officiating priests (ऋत्विज nominative plural of ऋत्विज् an officiating priest) that divine (भगवान्-possessed of powers which are six in number ' षण्णा भग इतीरणा , they are अणिमा लघिमा etc , another way of understanding the term भगवान् *is indicated in the following verse* 'ज्ञानशक्तिबलैश्वर्यवीर्यतेजास्यशेषत । भगवच्छ ब्दवाच्यानि विना हेयैर्गुणादिभि ॥ Visnupurana 6, 5, 79) *Hari i e* Kṛṣṇa is the one who instructs us in the rite (कर्म i e याज्ञिक कर्म) The lord of man i. e. king Yudhiṣṭhira has been initiated (दीक्षा अस्य सञ्जाता इति दीक्षित) in the sacrifice (अध्वर = यज्ञ —न ध्वरति इति अध्वर one that does not perish or न ध्वरा हिंसा यस्मिन् स as यज्ञीया हिंसा is not regarded as हिंसा 'यज्ञीयाया हिंसाया अहिंसात्वात्) of the war (सङ्ग्राम) and his wife (पत्नी) *i e. Draupadi has taken the vow* i e. युधिष्ठिर is the यजमान and द्रौपदी is the यजमानपत्नी is observing the necessary vow for carrying out the sacrifice. The victims (पशव) or beasts to be killed in the sacrifice are the Kauravyas The फल or fruit (correct the last word in the text of the 3rd line of the verse, which ought to be फलम् and *not* फले) is the allaying or soothing उपशान्ति = उपशमन) of the pain (क्लेश) of the insult (परिभव) inflicted on the beloved (i e द्रौपदी) For the purpose of extending an invitation (उपनिमन्त्रणाय) of the princes (राज्ञाऽपत्य राजन्य) does the victory-doom (यशोदुन्दुभि —यशाप्तक दुन्दुभि) boom (रमति) in a manner in which there is a swelling (स्फीत - स्फीतम् in an adverbial expression) i e. very *loudly* The four officiating priests are called होता उद्गाता अध्वर्यु and ब्रह्मा श्रीकृष्ण is appropriately regarded as one who instructs these in the sacrificial rite. Because in the war, it was Srī Kṛṣṇa who gave the Pāṇḍavas *instruc* tions from time to time, having followed which they were able to come out triumphant The verse is an instance of the रूपक अलङ्कार For there are identifications of the four brothers and officiating priests, युधिष्ठिर and यजमान etc Regarding the grammar of कौरव्या there is some difficulty Strictly the form कौरव्या would be thus *explained*

दुर्योधनराज्यस्य अपत्य पुरुषा ... राजा वा कौरव्य दुर्योधन and then तस्मिन् साधव = कौरव्या where कौरव्य+यत in the sense of तत्र साधु 'according to पा० 4, 4, 98 causes the अपत्यवाचक 'य' to be dropped. This happens according to 'आपत्यस्य च तद्धितेऽनाति पा० 6, 4, 151 But this explanation would refer to दुःशासन and all others beneficial to दुर्योधन, while दुर्योधन himself would remain unmentioned or would not be referred to By way of making the most of a bad bargain, it may be argued that among those beneficial to दुर्योधन, certainly दुर्योधन must be included. For, who can be more beneficial to दुर्योधन than दुर्योधन? Or, alternatively it may be said that by एकशेषवृत्ति—कौरव्यश्च (दुर्योधनश्च) कौरव्याश्च (दुःशासनादयश्च)=कौरव्या । This would be in consonance with 'सरूपाणामेकशेष एकविभक्तौ पा० 1 2 64 which is explained by the सिद्धान्तकौमुदी as 'एकविभक्तौ यानि रूपाण्येव दृष्टानि तेषामेक एव शिष्यते।' I 25, 1 गुरुजनानुज्ञाता permitted by the elderly person (गुरुश्च असौ जनश्च i. e. युधिष्ठिर) or by elderly persons, alternatively Before the five brothers start for the battle-field they will have to take their leave of and receive शुभाशीवाद्s (or auspicious blessings) from the elders. विक्रमस्य (शौर्यस्य) अनुरूपम्–रूपमनतिक्रम्य यथा स्यात् तथा–विक्रमानुरूपम्। –I, 25, 2 भीम is only too ready He therefore takes formal leave of द्रौपदी (देवि, उच्छाम etc) The purpose of the war is evident–कुरो कुलस्य क्षय

I, 25 4–7 Draupadi's eyes are full of tears which she checks (बाष्पं धारयन्ती) The author does not say in so many words as to what the tears were due to. But as far as can be made out they must be an indication of the unlimited joy द्रौपदी felt on having come to know that the wrong done to her would soon be avenged. For, the difficulty she was afraid of—viz. other brothers of भीम– the elder as also younger—not agreeing to भीम's proposal of showing no mercy to and thus making no peace with the enemy, she now knows has been surmounted She wishes भीम everything auspicious. A better phrase to express her wish that भीम should have all that is *mamgala* than the one द्रौपदी employs viz., अमुराभिनिरासस्य हरे इव it is difficult to think of The प्रिया of 'नाथ' भीम does not lose sight of the blessings mother कुन्ती is sure to shower on भीमसेन as well as सहदेव on the occasion of the latter's leaving for the battle-field. And hence 'यच्च अम्बा कुन्ती आशास्ते तदुपस्थितं भवतु।' To be able to conceive how कुन्ती would re-act to this new situation, naturally द्रौपदी was required to check her personal feeling of joy This conflict between elation or what would have been elation and consideration of the feeling of elders–whose affection

for भीमसेन like द्रौपदी's love of him knows no bounds — has very deftly been presented by भट्ट नारायण in just a couple of words pregnant with meaning 'त्राप्य धारयन्ता' I, 25 8 Both accept the auspicious utterance I, 25, 10 Draupadī reminds भीम of the necessity of consoling her after having returned from the battle field (समाश्वासयितव्या potential participle feminine base, nominative sing from the causal of सम्+आ+श्वस् ought to be made to breathe well, ought to be comforted or consoled) I, 25, 1 'why even now give a false (अलीक) consolation?' i e. by implication the consolation did not prove true. But this state has now come to an end

(26) Construe अनिःशेषितकौरव्यम् [अत एव] परिभवक्षान्तिलज्जाविधुरिताननं वृकोदरं भूयः [त्वं] न पश्यसि (अनुष्टुभ)

'Hereafter (lit again भूयः) you would not see (पश्यसि = द्रक्ष्यसि) भीम who has not destroyed कौरव्यs to the last person (न निःशेषिताः completely destroyed कौरव्याः येन अनिःशेषितकौरव्यम् —नञ् बहुव्रीहि) and who consequently has a face (आनन) that has lost all colour or has gone pale (विधुरित—विकल, विवर्ण) on account of the sense of shame (लज्जा) at having had to put up with (क्षान्ति quietly putting up with from the root क्षम् to forgive) insults' Reference by भीमसेन to himself as 'वृकोदरम्' is interesting It is more effective than 'माम्' Formerly you saw 'वृकोदर' (वृकस्य उदरम् इव उदरम् यस्य सः तम्) who was not able to carry out his consoling words The latter proved themselves to be emptied of their contents. But this would not be repeated now. One cannot say whether वृकोदर is not significant in the sense that भीम wants to suggest that for long he has remained hungry and that voracious that he is he would make short work of his enemies. I, 26, 3 +

A very pleasant passage. द्रौपदी knows that भीम (her नाथ) is sure to have the fire (अनल) of his anger inflamed (उद्दीपित lit enkindled) on account of the insult inflicted on यातुसेनी i e. herself She knows well that those who are under the influence of anger do not exercise

तथा मचरणीयानि भ्रमभ्रमनचरणीयानि) [A reader acquainted with Kālidasa's plays is reminded of विनीतवेषण प्रवेष्टव्यानि तपोवनानि नाम ।'] द्रौपदी had an intense desire that the अपकार done to her should be avenged. The one person on whom she relied more than on any one else, for this being achieved, was भीमसेन. The latter she also knew was too prone to be angry She, therefore, sounds a note of caution with all the concern of a loving wife. This passage too has a bearing on the question 'who is the hero of the Veṇīsamhara' ? Draupadī leaves no room for any doubt

(27) Construe अन्योन्यास्फालभिन्नद्विपरुधिरवसामांसमस्तिष्कपङ्के मग्नानां स्यन्दनानाम् उपरिकृतपदन्यासविक्रान्तपत्तौ स्फीतासृक्पानगोष्ठीरसदशिवशिवातूर्यनृत्यत्कबन्धे सङ्ग्रामैकार्णवान्तः पयसि विचरितुं पाण्डुपुत्राः पण्डिताः [भवन्ति] (स्रग्धरा)

The verse is prefaced with 'अयि सुक्षत्रिये' — 'O excellent (सु) Kṣatriya lady !' — the significance being that 'सुक्षत्रिया' that द्रौपदी is she need not have any misgivings as to how the पाण्डवs would fare in the battle. The fourth line is a very nice example of अप्रस्तुतप्रशंसा 'The sons of Pandu' says भीम 'are well versed (पण्डिताः lit learned expert adept 'पण्डा बुद्धिः अस्य सञ्जाता इति पण्डितः) in moving about (वि+चरितुम्) in the inmost waters (अन्तःपयसि) of the great or profound (एक lit one, here = profound, very deep) ocean (अर्णव) of war (सङ्ग्राम)' Draupadī had sounded a note of caution with particular reference to भीम But to that his answer is 'All sons of Pandu are skilled in moving in the waters of the deep battle ocean ' भीम was प्रस्तुत (विशेष), पाण्डुपुत्राः (in general) were अप्रस्तुत But by introducing the अप्रस्तुत it is that भीम makes his answer The first three lines contain a graphic description of the सङ्ग्राम identified with an ocean (a रूपक) The verse is thus a good example of the delineation of the रौद्ररस 'Sons of Pandu are expert in moving in the ocean of war — where the foot-soldiers पत्तय = पदातय who are brave (विक्रान्त), plant their feet on (उपरिकृत पदन्यास वै) the chariots (स्यन्दन) which latter are plunged (मग्न p p p of मस्ज् to be plunged) in the mire (पङ्क—mud, mire) of the blood (रुधिर) fat (वसा) flesh (मांस) and brains (मस्तिष्क) of the elephants (द्विप —द्वाभ्यां पिबति इति drinking with two — the trunk and the mouth) mangled (भिन्न lit broken p p p from भिद् to break) on account of impact (आस्फालन —collision) against each other (अन्योन्य) and where headless bodies (कबन्ध) dance (नृत्यत्) to the accompaniment of the musical instruments (तूर्य) in the form of the inauspicious (अशिव—अमङ्गल) female jackals (शिवा) howling (रसन्त्य —

lit producing a sound) in their assembly (गोष्ठी f= समूह) [gathered or come together] for the purpose of drinking (पान) of blood (असृक् n असृजी *nom dual* असृञ्जि *nom plural)*

Here is a pen picture of the scene on the battle field faithful to the minutest detail in all its grimness Thus there are a number of elephants who in the hurry and confusion of the hour jostle with each other run into each other and by virtue of mutual collision get them selves mangled All over there is blood that flows profusely . In it get the fat, flesh and brains of the elephants mingled. This becomes a vast amount of mire In this are chariots plunged Brave foot soldiers, not daunted by the difficulty, plant their feet on these chariots So terrible is *the fight that some headless bodies (कबन्धs) dance about on the battle-*field. There is a belief that a headless trunk dances on a battle-field where a thousand warriors are killed 'भटस सहस्रनाशे समरमुखे नृत्यति कबन्धम् ।' There is the accompaniment of the musical instruments too – in the form of the having of the female jackals who have assembled in big numbers Their conference has only one object–drinking the unlimited amount of blood that has been spilt on the battle ground [No wonder that this latter makes भीम think that the battle is an ocean –a profound one indeed That, however, presents no difficulty to पाण्डवs They are adept in moving in *the innermost depths of it. Draupadī need have* no apprehension]

अन्वयार्थः यत्र आस्फालनेन भिन्ना ये द्विपा (करिणः) तेषां रुधिरं च वसा च मांसं च मस्तिष्कानि च तानि एव पङ्कः तस्मिन् मग्नाः ये connect this with निमग्नानां स्यन्दनानाम् which is another instance of a सापेक्ष समास (सापेक्षत्वेऽपि गमकत्वात् समास) स्फीत (from स्फाय् p. p p to grow, increase, expand i e. profuse) च तत् असृक् (i e. blood) च तस्य पानं (drinking) तदर्थं गोष्ठी (समूह) तत्र रसन्त्य अशिवा (अशुभा) शिवा एव तूर्य (तूर्यवत् इति यावत) तत्र नृत्यन्ति कबन्धा यस्मिन् स स्फीतासृक्पान .. कबन्ध संग्रामैकार्णव ।

On this note does the first act end as the stage direction निष्क्रान्ता सर्वे brings out.

It only remains to give a *resume* of the contents of the first act. *This would enable the reader to appreciate the literary art of the author* of the Venisamhara well It is easy for those who only cursorily read the first act to see that it is divided into two parts. The first

part is constituted of the प्रस्तावना (pp 1–7) and the second part extends from page 7 (I, 8, 9) to page 26 (I, 27)

The *prastāvanā* begins with the *nandi* made up of three verses where the first verse embodies a salutation to the divine lord Viṣṇu 'here *this cavityful of flowers strewn on Hari's feet may bring about the success of us (actors) such as will prove attractive to the eyes of the assembly*' In the second, there is a pious wish expressed to the effect that *the conciliation of Rādhā on the part* of *Kamsa's enemy which proved to be successful, may help the audience prosper* In the third verse, there is the pious wish, that *lord Samkara looked at differently by different parties at the time of the destruction of the three cities built by Maya, should protect 'you'* (i e those assembled in the auditorium to witness the performance of the play) The author then makes the Sūtradhāra (or the Stage-Manager) his mouth piece and through him shows his high regard for Vyasa the author of the Mahabhārata (समहसताम्मङ्गल कर्णाञ्जलिपेय वन्दे), veritable nectar to be drunk with cavityfuls in the form of the ears (I, 4) Then there is a request made to the spectators (or readers) that they should taste the excellences, howsoever few and far between, in the play even like bees tasting the drops of honey, however few, from the flowers (I, 5) Either out of regard *for the labour of the poet, or out of a sense of respect for the noble plot, or out of sheer curiosity to witness a new play, the Sūtradhara earnestly requests the audience to pay attention* At this juncture, behind the curtain there are words uttered bringing out that *the Son of Devakī who has of his own accord undertaken the mission of a messenger with the desire of welfare of the Bharata family, is about to start* for *Duryodhana's camp* The Sutradhāra knows it is his 'Assistant (पारिपार्श्विक) who has announced the departure of lord Kṛṣṇa with the purpose of seeing Duryodhana and he, therefore, asks the assistant 'why not celebrate this auspicious occasion one which would be the cause of an end being put to the conflict between the Kaurava and Pāṇḍava princes—with a *samgītaka* or song, dance and playing upon musical instruments'? The theme of the song appropriately is the '*autumnal season*' which has only recently set in A verse in which words are used paranomastically brings out how swans with beautiful wings that have decorated the quarters and

that are active in a way vehement on account of extreme joy have des cended on the surface of the earth There is a suggestion made of the imminent fall on the ground of the sons of Dhṛtarāṣṭra, with virtuous men on their side, with all quarters conquered by them, with their activities full of insolence due to pride The Assistant of the Sūtradhara is shocked at the suggested meaning The Sūtra dhara's explanation that Dhartarāṣṭrah refers to the swans, as is only meet while describing the autumnal season and his pious wish 'may the sons of the Kuru king be well at ease (स्वस्था भवन्तु) along with their attendants (सभृत्याः), only brings out that what's sought is that the Kauravas depart to and stay in the heavenly world (स्वर्गे स्थिता भवन्तु) along with their hosts of servants Behind the curtain, some one who understands the सूत्रधार as wishing well to the कौरवs shouts out *'while I am alive, would the sons of* धृतराष्ट्र *be well at ease?'* Practically the next moment the Sutradhara enlightens his Assistant that it is *Bhīma who is all anger and drinking all by his glance, followed by Sahadeva who is coming even in this direction'*

'Let us go away hence for the sake of safety' proposes the Sūtradhara and thus both the Sūtradhara and the Pāripārśvika quit Here the *prastavanā* of the play comes to a close.

Then enters भीम, followed by सहदेव, on the stage The former is in an extremely angry mood, Sahadeva's attempt at persuading him that the words of the Sūtradhara were only favourable to the Pandavas ('कुरव स्वस्थाः भवन्तु') only add fuel to the fire भीम angrily points out 'it is improper on your part to wish ill to the Kauravas, they are your brothers worthy of having peace made with them' By *viparīta lakṣaṇa* this only brings out how Bhīma has lost all patience with युधिष्ठिर who ever stands for peace सहदेव says angrily 'none of your younger brothers would have tolerated the Kauravas, had the king (युधिष्ठिर) not pre vented them from punishing them' This precisely is the reason why भीमसेन declares he has cut himself off from them 'भीम would break to pieces the peace, do you put it in order'—is the challenge he throws out सहदेव tries to point out that this attitude of भीमसेन would perhaps make the elder brother angry. This only excites भीम's anger all the more. Not without sarcasm does he ask 'does the elder

brother kno v even being angry ?" Convey to him my word, to-day you are not my elder brother, nor am I your obedient younger brother with these words, भागनन starts with the purpose of going to the armoury छहत्त points out to him that he is going in the direction of ड्रौपदी s quadrangle

Bhīma is glad that he had unwittingly turned his footsteps in that direction For he *had* to take his leave of द्रौपदी before starting with the purpose of destroying the enemies. In anger भीमसेन sits on bare ground. सहदेव points out to him the seat that was spread out there and requests him to occupy it and await the arrival of कृष्ण This word 'कृष्णागमनम्' puts भीम in mind of कृष्ण s mission He inquires of सहदेव 'what are the terms of peace?' सहदेव gives an elaborate explanation as to how four villages mentioned by name and any fifth asked for are only intended to expose the great wrongs done to पाण्डवs by the कौरवs. He also tries to bring out how in asking for just five illages, there was the motive on the part of युधिष्ठिर to convince the world that his heart was averse to de troying his own (Kuru) family Bhīma is not in the least convinced He deplores the loss of all *k atriya* valour on the part of युधिष्ठिर who he says gambled away that most precious possession in the *dyutasabha* along with his kingdom. At this juncture, Draupadi accompanied by her maid servant enters on the stage. She is in tears and badly in need of consolation The cett says Bhīma ever enemically disposed towards Kurus would remove your grief Draupadi agrees but adds 'if the king i e. His Majesty Yudhi thira would not oppose him.' The cett gathers that Bhimasena is angry This mood of Bhīma is welcome to Draupadi so much so that she does not even mind her arrival not having been noticed by her lord Bhīma.' She and the cett sit at a distance, away from Bhīma with the purpose of learning what he has resolved to do

Bhīma declares his vow to drink the blood of Dus sasana and pulverize the thighs of Duryodhana. Draupadi is delighted to hear this. She would like to hear it again. Bhīma reiterates his resolve – this being quite natural to his mood of the moment, though he neither sees nor hears Draupadi To सहदेव's explanation of the purpose of the terms of peace भीम s reply is killing the enemy s family puts you to shame, but not the dragging by the hair, in the assembly of kings, of your wife.' Draupadi s as de नाथ न खल्लु दने।

त्वमपि तावन्मा विस्मार्षीः । throws an amount of light on the attitude of भीमसेन and his brothers towards the wrongs inflicted on her by the enemy सहदेव then draws भीम's attention to the fact that Draupadi had come already but that भीमसेन did not notice her arrival through anger भीमसेन apologises to Draupadi for his failure to notice the queen's arrival Her very condition like that of a woman whose husband has gone on a long journey explains to him why द्रौपदी is dejected

Actually there has been a fresh cause of dejection of Draupadi She tells her ceti to acquaint भीम with that (हञ्जे बुद्धिमतिके कथय नाथस्य । कोऽन्या मम परिभवेन खिद्यते ।) भीमसेन learns how भानुमती had inflicted a fresh insult on द्रौपदी by asking her *when five villages are being begged* for *why do you not tie your hair up ?* भीमसेन significantly asks सहदेव whether he has heard what the ceti reported. सहदेव replies he is not surprised as a creeper is bound to be filled with the venom of the poisonous tree it entwines. Bhima is mightily pleased to learn how the *ceti* lost no time in retorting to भानुमती 'अयि भानुमति, युष्माकम् मुक्तेषु केशहस्तेषु कथमस्माकं देव्याः केशाः संयम्यन्ते इति । Immediately after this भीम promises द्रौपदी that before long he would *decorate her hair with his hands red on account of the congealed thick blood of Duryodhana with his thighs pulverized by his* (भीम's) *mace* Draupadi knows only too well that to भीमसेन once his anger is aroused nothing at all is difficult सहदेव agrees on behalf of his brothers (अर्जुन and नकुल) that they would favour भीम's resolve to punish the enemy

At this juncture there is a great tumult heard from behind the curtain Bhima says here this drum is being beaten the companion of our loud war cry the harbinger of *Draupadi's anger, the* portentous wind of the annihilation of the Kuru family' The chamberlain appears and reports how दुर्योधन tried to take वासुदेव captive but was frustrated in his efforts as वासुदेव showed his विश्वरूप (cosmic form) भीम tells सहदेव it is only natural that the evil souled दुर्योधन should not be able to know the ancient god whom only sages realise with an amount of meditation Another tumult behind the curtain makes it clear that the 'lustre of युधिष्ठिर's wrath, long suppressed, is now spreading [far and wide] भीम is all full of joy to learn this and exclaims let it spread, let it

a fact at all II, 0 8 अथवा introduces a change of thought Why should I blame 'old age and say 'overpowered with age ? Of all staying in the अन्तःपुर as attendants—whether young or old—this is the costume i e. using a staff which is useful for leaning against in old age is a part and parcel of the costume of persons like me appointed to look after the harem (—even when they are young they *have* to use the staff) And this same is their activity (वृत्त from वृत् to act, operate, synonymous with वि+आ+ऋ) also (च) That is, they have no freedom of action at all They are always required to obey the master s command. ' Theirs is not to question why व्यावहारिक i e pertaining to the व्यवहार laid down by स्वामिन् (व्यवहारेण आचारेण विहित इत्यर्थः) i e. customary Thus there is no escape from it II 0 9 तथा हि explains the observation made by the कञ्चुकी The कञ्चुकी in short wants to say that nothing new has taken place in his life as a result of his having grown old. Much the same things were there in his youth too

(1) Construe उच्चैः चक्षुषि सति अपि अलं न दृष्टम्, श्रुता अपि न आकर्णितम्, यौवने अपि अधिकारे अधिकृता इति यष्टिः सर्वान्तःपुरवासिनां स्खलितेषु दत्तमनसा मया उद्धतं न गतम्। सर्वान्तःपुरचारित्रस्य मे जरसा यत् कृतं [तत्] किं नाम।

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नि+वृत् p p p nominative feminine base is निवृत्ता returned — this being an instance of कर्तरि क्त That is निवृत्ता=निवृत्तवती अम्बा is [respect worthy] mother i e here गान्धारी as दुर्योधन is speaking पादयो वन्दन तस्य समय (सम्+अय going together, convention, custom, form synonymous with उपचार) Good manners required that the daughter in law did her obeisance to the mother in law II, 0, 5 निहत अभिमन्यु वै न निहताभिमन्यव । राधेय जयद्रथ च प्रमुखा येषा ते राधेयजयद्रथप्रमुखाः । राधेय is कर्ण He was the son कुन्ती had from सूर्य whom कुन्ती could bring down on earth as a result of a mantra she had been given by sage दुर्वासस pleased with the way she served him at the house of her father कुन्तिभोज [—in fact this latter had adopted पृथा the daughter of a यादव chief as his daughter—पृथा later came to be known as कुन्ती on this account] कुन्ती was a maiden at the time that out of curiosity she put the mantra to use. सूर्य would not excuse कुन्ती though the latter requested him to do so The son born was कर्ण As per terms agreed upon the Sun restored to कुन्ती her maidenhood after their union कुन्ती, afraid of public opinion abandoned कर्ण She left her in a box along with jewels which was dropped into a river One अधिरथ who found the box and the boy entrusted the latter to the care of his wife राधा She brought up कर्ण who therefore came to be called राधेय (राधासुत) II 0, 6 समाजयितव्या ought to be honoured, nominative plural of the potential participle from सम्राज् — समाजयति – ते II 0 7 अहो प्रभविष्णुता—oh [how] great [is] the state of being the lord or master! जरस्‌=old age जरया अभिभूत —overpowered with age सर्वात्मना here for n अवरोधे नियुक्त अवरोधनियुक्तः The कञ्चुकी means to say that in charge of the अन्तःपुर that he was and superannuated that he was he should have been spared by his master As it was त्वरितं गन्तव्यम् it was obligatory on him to run quickly —this was proof positive of His Majesty's power 'I am appointed to look after the अवरोध (अवरुध्यन्ते प्रमदा अत्र इति अवरोध) and yet am now required to run and search for भानुमती' अहो प्रभविष्णुता महाराजस्य is sarcastic Actually the Chamberlain is very much in distress that at his old age he should have been sent for such an urgent task. The idea is जरसाभिभूत and अवरोधे नियुक्त that I am I should not on any account be made to leave the premises of the inner apartment But His Majesty has thought it proper to entrust to me a work compelling me to run So the अवरोधनियाम is reduced to a mere form and is not

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on the part of the inmates. But even there the Chamberlain had to keep himself within limits as there was no knowing what the displeasure of some one from among the inmates of the harem would have led him to. There is a third way of interpreting 'स्खलितेषु दत्तहस्ता नोऽधनम्.' Wherever I was required to show the path to one or the other part of the palace to His Majesty or Her Majesty (cf the customary 'इत इतो देव' or 'इत इतो देवी') I had to be very careful lest there would be stumbling (स्खलित) due to unevenness of the way or the obstacles on the way. All these three interpretations are possible. Perhaps the first is the best as it shows the difficulty that the Chamberlain had to experience because he was a servant, even when he was young 'Eyes and yet no eyes, ears and yet no ears, enough strength to walk without a support and yet the use of the staff which was the badge of his office, afraid that there would be a blunder he had to be very particular not to be very erect or metaphorically insolent'. In old age his eye-sight has become week, so has his sense of hearing. *Leaning against the staff* is now *absolutely* necessary for support. Impudence, insolence which had to be avoided (न उद्धत यानम्) in youth has its *physical* counterpart viz, nowhere can he now walk erect lest in an attempt to do so he stumbled Thus quite appropriately does the Chamberlain ask 'what is it indeed that has been done [as a harm] to me by old age?' '—My life was already made blind by service—now old age has made it blind. This, however, is no new handicap or calamity' For a similar idea read Kādambarī ('ते च विषमानेऽपि स्वात्मनि अस्वाधीनसकलेन्द्रियवृत्तयः पश्यन्तोऽपि अन्धाः इव, शृण्वन्तोऽपि बधिरा इव, वाग्मिनोऽपि मूका इव, जानन्तोऽपि जडा इव, अनुपहतचरणा अपि पङ्गव इव, अकिंचित्करा स्वात्मना स्वामिचित्तादर्शे प्रतिबिम्बवर्तिने।')

The difficult life that servants, particularly in the royal palace, are required to lead is brought out in the following verse from the मुद्राराक्षस III, 14 (p 89 our edition) which may relevantly be quoted

भेतव्यं नृपतेस्ततः सचिवतो राज्ञस्ततो वल्लभा-
दन्येभ्यश्च वसन्ति येऽस्य भवने लब्धप्रसादा विटाः ।
दैन्यादुन्मुखदर्शनापलपनैः पिण्डार्थमायस्यतः
सेवां लाघवकारिणीं कृतधियः स्थाने श्ववृत्तिं विदुः ॥

II, 1, 1 The stage direction आकाशे means 'in the air.'. The कञ्चुकी manages to impress the audience that he is able to hear the word, uttered by some one at a distance from him, though the latter person is not visible to the audience. 'किं कथयसि (what do you say)'

introduces the words of this other character heard by the character on the stage Such a device of hearing 'in the air' is evidently intended to indicate the progress in the plot, without unnecessarily bringing too many characters on the stage

The आकाशभाषितम् (i e आकाशे भाषितम्) is thus explained by the दशरूपक, I 67 किं ब्रवीष्येवमादि विना पात्रं ब्रवीति यद् । श्रुत्वेवानुक्तमप्येकस्तत्स्यादाकाशभाषितम् । In the नाट्यशास्त्र, भरत has the following in explanation of the same device

दूरस्थाभाषणं यत्स्यादशरीरनिवेदनम् ।
परोक्षान्तरितं वाक्यं तदाकाशे निगद्यते ॥

II 1, 2-4 The कञ्चुकी knows from what विहंगिका says that भानुमती has returned after having bowed down to the feet of the mother-in-law, and that with the desire (आशंसा) of the victory (विजय) of her husband, after having carried out the salutation to the feet of the elders (निवर्तितं गुरूणां पादयो वन्दनं यया सा निवर्तितगुरुपादवन्दना) she has from that very day (अद्य प्रभृति) begun to observe a vow (आरब्धं नियमं यया सा–ब०) begun staying in the बालोद्यान The Chamberlain bid विहंगिका go about her business, saying he would report to His Majesty the whereabouts of Her Majesty परिक्रम्य – having moved about this is intended to convey to the audience that he has started going back for reporting what he has ascertained to His Majesty Duryodhana. II 1 5 6 The passage साधु पत्निवत्से सुष्ठु मनुभवसि throws an amount of light on the character of भानुमती and on that of दुर्योधन The former is congratulated upon by the elderly कञ्चुकी (who imagines he has भानुमती standing in front of him) स्त्रीस्वभावाऽपि वत्समाना–even though having the nature of a woman This shows that women were generally regarded as not realising the importance of the serious aspect of life भानुमती is an exception. So does the कञ्चुकी say You are better (i e worthy of being congratulated) 'And not His Majesty he adds i e not king दुर्योधन This also from the point of view of the कञ्चुकी, is an exception In a society where the families are of the patriarchal type the main male member has to be very particular He must needs have a full sense of responsibility But in the case of दुर्योधन and भानुमती, according to the कञ्चुकी the whole thing has been topsy-turvied भानुमती a woman shows full sense of responsibility while the king (दुर्योधन) is taking things in a very light-hearted way In spite of the strength of पाण्डवs—what is a more formidable circumstance when they are having Vāsudeva as their helper दुर्योधन is indulging in the pleasure of sports

in the inner-apartment भट्ट नारायण is skilled in character delineation He knows the importance of the principle of contrast Not only is their contrast between भानुमती and दुर्योधन—but at the end of Act II, the reader (or the spectator) is convinced that there is a sharp contrast between भीम certainly the most important male character in the drama and दुर्योधन whom भीम was intensely longing to punish विचिन्त्य—having reflected, the कञ्चुकी points out *one more impropriety* of the conduct or behaviour (विचिन्त्य—p p. p an instance of नपुंसके भावे क्त) अयथातथम्= न यथातथम् where यथातथम् means '*what is* how it ought to be.' 'यथार्थं तु यथातथम्।' अमर० कुत —why ?—the Chamberlain proceeds to explain his observation about another impropriety on *the part of* दुर्योधन

(2) Construe आ शस्त्रग्रहणात् अकुण्ठपरशोः तस्य अपि मुने जेता अयं भीष्मः पाण्डुसुतैः शरैः शायितः अस्य तापाय न [भवति]। प्रौढानेकधनुर्धरारिविजयश्रान्तस्य एकाकिनः च भरातिलूनधनुषः बालस्य अभिमन्योः वधात् [अयं] प्रीतः। (शार्दूलविक्रीडितम्)

Here(अयं) भीष्म caused to lie down (शायित—p p p of the causal of शी—शेते to lie down) [in a helpless condition] by their arrows (शरैः) *by the sons of Paṇḍu leads not to the anguish* (तापाय न= तापाय न कल्पते, संपद्यते, जायते वा according to the वार्तिक 'क्लृपि संपद्यमाने च' which lays down that in the case of the root क्लृप् or its synonym meaning to lead to, the result to which anything leads is put in the dative case) of this one i e दुर्योधन भीष्म is the conqueror of even that sage viz. Paras'urāma who had his axe (परशु) unhindered (अकुण्ठ) right from the time of his seizure (ग्रहण) of the weapon There is an allusion here to the battle between परशुराम the teacher and भीष्म the pupil as परशुराम told भीष्म to accept अम्बा for his brother विचित्रवीर्य as अम्बा had succeeded in winning the sympathy of परशुराम, thanks to होत्रवाहन her maternal uncle who introduced her to the invulnerable sage. The battle is said to have lasted for as many as twenty-three days Neither परशुराम nor भीष्म would give in As generally happens on such occasions, divine sages led by Narada had to intervene and put an end to the fight between the preceptor and the pupil Ultimately परशुराम accepted that he was defeated by his own pupil Never since परशुराम had begun wielding weapons (आ शस्त्रग्रहणात् — where आ is used in the sense of 'since' or 'from' and takes the ablative of the event or period it governs, according to 'पञ्चम्यपाङ्परिभिः' पा० 2, 3, 10) *for* a similar use of आङ् i e अभिविधौ vide 'आमूलात् श्रोतुमिच्छामि—*there is*

आङ्मर्यादायाम् too i. e. आ signifying the farthest limit illustrated by 'आ कैलासाद् दिसकिसलयच्छेदपाथेयवन्त ' मेघदूतम् । 12, C (p 11 our edition with मल्लिनाथ s commentary) and ' अम्भोधीनां तमालप्रभवकिसलयश्यामवेलावनानामापारेभ्यश्चतुर्णां चटुलतिमिकुलक्षोभितान्तर्जलानाम् । – मुद्राराक्षसम् III, 24 (p 99 our edition) was he vanquished by anybody– भीष्म was the first to have achieved this signal honour. That भीष्म or भीष्म of this reputation has been compelled to lie down on bed by their arrows (discharged by अर्जुन taking shelter behind शिखण्डी against whom भीष्म refused to use his weapon, as भीष्म knew the story of शिखण्डी who was originally a woman) [Read 'अनमेतन्मम विश्रुतम् । स्त्रियां स्त्रीपूर्वके चैव स्त्रीनाम्नि स्त्रीस्वरूपिणि ॥ न मुञ्चयेयम् बाणानिति कौरवनन्दन । न हन्यामहमेतेन कारणेन शिखण्डिनम् ॥– For परशुराम s acknowledging the superiority of the skill of his pupil in the art of fighting read ततो रामो हर्षितो राजसिंह युद्धात् तस्य विनिवर्त्तितः वै । जितोऽस्मि भीष्मेण सुमन्दबुद्धिरित्येव वाक्यमसकृत् व्यनुवत् ॥] The first two lines of the verse thus bring out how दुर्योधन is supremely unconcerned in respect of भीष्म whose lying on a bed ought to have filled the king with anguish. But of anguish on the part of दुर्योधन on this account there was no trace (तापोपास्य न). The 3rd and the 4th lines bring out how दुर्योधन is elated at what in fact he ought to have been ashamed of He is delighted (प्रीत) on account of the slaying (वध) of अभिमन्यु who was fatigued (श्रान्त–p p p from श्रम् to be tired or fatigued) in conquering a number of (अनेक lit. not one, more than one) bow wielders who were all grown up (प्रौढ) i. e. senior to him (अभिमन्यु) who [besides] was alone–fighting single handed against a combination of a number of those seniors of his (एकाकिन–gen. sing of एकाकिन् alone). The crime or killing the young lad who was unaided by a number of his seniors all combined against him becomes all the more heinous on account of अभिमन्यु having been killed when his bow had been cut off (लून cut p p p. from लू to cut, धनु ought to give लूनधन्वन् as the compound 'धनुरन्तस्य बहुव्रीहि अनङ्आदेश–स्यात् शाङ्गधन्वा । सिद्धान्तकौमुदी–पा 5,4,13 'धनुष.' समासान्तविधेरनित्यत्वात् ।' can and is requisitioned to justify such forms This was against all decency 'And yet His Majesty Duryodhana is exulting in this ! O the height of impropriety !', 'अकुण्ठसरसो नस्य' 'प्रौढानेक–श्रान्तस्य एकाकिन, अरातिलूनधनुष' are significant epithets (साभिप्राय विशेषणs) and, therefore, the verse is an example of परिकर अलङ्कार

II, 2, 1 सर्वथा भविष्यति As a last resort the कञ्चुकी hopes that fate

or destiny would in every way (सर्वथा) bring about their good (स्वस्ति नः करिष्यति). This is optimism notwithstanding the fact there is nothing in the behaviour of king दुर्योधन to warrant the same तथा निवेदयामि— the Chamberlain recalls what he was sent for by His Majesty and says 'I shall inform His Majesty that the Queen is here'. अत्रस्था देवी महाराजस्य निवेदयामि *is idiomatic Sanskrit for* अत्रस्था देवी इति महाराजाय निवेदयिष्यामि । there being a षष्ठी for चतुर्थी and वर्तमानसामीप्ये वर्तमानवद्वा लट् in the passage

On the exit of the Chamberlain the Prelude (विष्कम्भक) comes to a close thus making room for the Main Scene in Act II विष्कम्भक is one of the five devices used to *suggest* the plot of the drama rather than showing the same on the stage. In a drama there are both parts of the plot—some to be suggested, others to be shown The दशरूपक states—

द्वेधा विभागः कर्तव्यः सर्वस्यापीह वस्तुनः ।
सूच्यमेव भवेत्किञ्चिद् दृश्यश्रव्यमथापरम् ॥
नीरसोऽनुचितस्तत्र संसूच्यो वस्तुविस्तरः ।
दृश्यस्तु मधुरोदात्तरसभावनिरन्तरः ॥
अर्थोपक्षेपकैः सूच्यं पञ्चभिः प्रतिपादयेत् ।
विष्कम्भचूलिकाङ्कास्याङ्कावतारप्रवेशकैः ॥ दशरूपक ॥ I, 56-58

Also अर्थोपक्षेपकाः पञ्च विष्कम्भकप्रवेशकौ ।
चूलिकाङ्कावतारोऽथ स्यादङ्कमुखमपि ॥ 54
वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः ॥ 55
मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः ।
शुद्धः स्यात् तु संकीर्णो नीचमध्यमकल्पितः ॥ 56
प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः ।
अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा ॥ 57)

From the preceding citations it becomes clear that a विष्कम्भक (a) has to be at the beginning of an act i. e. it can come at the beginning of a play (b) that in it a मध्यम character or two मध्यम characters may take part in which case it is called शुद्ध (c) that the same may have नीच and मध्यम characters taking part in it when it is called संकीर्ण as संस्कृत and प्राकृत are employed by the middling and low characters, respectively. In a प्रवेशक, on the other hand only नीच characters take part It has, therefore, no two types viz शुद्ध and संकीर्ण In it only प्राकृत would have to be employed as the language and it has ever to be between two acts i. e the earliest place a प्रवेशक can be

assigned is the commencement of the second act With a प्रवेशक a play can never be commenced. The विष्कम्भ under consideration is शुद्ध as there is one character of the मध्यम type, speaking Sanskrit taking part in it. That भीम has been made to lie on bed by पाण्डवs, that अभिमन्यु has been killed by a number of persons attacking him simultaneously constitutes the वृत्त स्थान in it. The audience is also prepared for what is वर्तिष्यमाण viz, दुर्योधन's fondness for भानुमती at an hour when he ought to be serious about defeating the enemy and his consequent keenness to meet भानुमती to ascertain whose whereabouts he has sent the old Chamberlain asking the latter to be quick about the matter The word विष्कम्भ or विष्कम्भक is traced to the root वि + स्कम्भ् meaning to press, put an amount of matter in a short space. A good deal is briefly conveyed by विष्कम्भ which thus is appropriately called by that name.

II, 2, 3 The main scene opens with the *appearance* on the stage of भानुमती, seated on a seat (आसनस्था), her female friend and a maid servant. II 2, 7–8 The friend of भानुमती brings out the impropriety of भानुमती s being tormented (सन्तापः क्लाम्यसि) on account of just what has been seen in a dream (स्वप्न-दर्शन-मात्रेण), even when she is the Queen (महिषी) of no less a person that His Majesty दुर्योधन निश्चिन्त चिन्तात यस्मा मा विगलितनिर्विमोचना-त II, 2, 10 The maid-servant confirms the point in the friend s query स्वप्नान्ते किं न खलु प्रेक्ष्यते ? ' is a happy passage crystallizing common experience ' what does a person in dream not see ? ' — a प्रश्नालङ्कार meaning such a person sees almost anything and everything but that is not to be taken as true or serious. II, 2 12 13 भानुमती agrees, but the dream she had was extremely inauspicious (अनिमित्त is मानाय अनिमित्त यस्मिन् कस्मिंश्चित्‌ यथा स्यात्‌ तथा, न कुशलं जनयति यः स अकुशलजनक स्वप्न) II, 2, 15 19 The friend and the maid-servant are keen on भानुमती s narrating the details so that the evil effect may be counter acted by prayer or muttering of names of divinities. प्रतिपक्षवती nom. dual of the feminine base of the present participle from the causal of प्रति+स्था — causing counter-measures to be taken कुशल परिणाम (consequence) येषां न कुशलपरिणामा — ब० II, 20–24 भानुमती agrees to tell but asks for some time to remember the details. II 2 25 Just at this moment, there enter on the stage दुर्योधन and the कञ्चुकी

(3) Construe महान् अयं (वा) स्नेहान् अन्धेन वा मया, उन्मत्ताभ्यामयात् (वा इव) अपमार्जितम् अपराधं महतीं प्रीतिं करोति। (कञ्चुकी).

'Harm (अपकार) done to the enemy (अपकार + इन् which is ताच्छील्येणिनि or इन् used in the sense of habit) whether great (महान्) or small (अल्प) either personally or by some one else, either secretly or while being face to face with the enemy (साक्षात्) causes great delight This is a सुभाषित (सु + उक्त—सूक्त) of some one quoted approvingly by दुर्योधन This may well be regarded as an instance of अप्रस्तुतप्रशंसा (अप्रस्तुतनिर्देश) What he really wanted to convey was अभिमन्यो अन्यै कृत महान् अपकार' मम महतीं प्रीतिं करोति।' अपकारिणाम् अपकार is harm to those doing harm, where षष्ठी is used in the sense of accusative. II, 3, 1 दुर्योधन makes plain what was indirectly referred to in II, 3 ■ चेतसा समुच्छ्वसितम् इव – Our heart as though has been comforted–by our heart a sigh of relief is heaved II, 3, 2–3 The कञ्चुकी is critical of दुर्योधन's attitude To the might of the weapons of the आचार्य (द्रोण) this was not very difficult – and what praise can be bestowed in the matter on कर्ण and जयद्रथ ? The Chamberlain has almost overstepped his limits II 3 4–5 दुर्योधन repeats the query of the कञ्चुकी paraphrasing the same so as to bring out clearly the point in his criticism एक बहुभि बाल लूनशरासन निहत —what praise is to be bestowed in this matter ?' See—कुमारः कुमारा श्रेष्ठा तेषां कुमारकाणाम् according to ' श्यामपुत्रकुमारा। पुंसि श्रेष्ठार्थगोचरा ॥ अमरः

(4) Construe शिखण्डिन पुरस्कृत्य जरति गाङ्गेये हते पाण्डुपुत्राणां या श्लाघा [सञ्जाता] सा एव अस्माकं भविष्यति। (अनुष्टुभ्)

'Precisely the same (सा एव) praise would be ours (अस्माकं भविष्यति) which was secured by पाण्डु s sons on the *old* son of the Ganges (गाङ्गेय — गङ्गाया अपत्यं पुमान् – भीष्म) having been killed by them, after having placed शिखण्डी in the 'fore front' If पाण्डवs can lay claim to praise on having killed the old son of गङ्गा, having shielded themselves behind शिखण्डी against whom भीष्म refused to fight, why should the कौरवs not be able to lay claim to praise for having killed अभिमन्यु ? After all what is the moral superiority of the पाण्डवs ? II, 4 1–2 The कञ्चुकी realises that he has been, for once, blunt He, therefore, is embarrassed and loses complexion वैलक्ष्येन सहितं यथा स्यात् तथा lit with loss of complexion The appearance of the face of the कञ्चुकी undergoes a change when he realises his mistake in criticising the कौरवs for the way they killed अभिमन्यु He tries to explain away 'By us any counter–attack (प्रतीघात) against the valour (पौरुष) [of the कौरवs] not seen before–this is what I wanted to respectfully

say (विज्ञापयानि = विज्ञापयितुमिच्छामि) Here present is used for immediate past. II, 4, 1 दुर्योधन agrees (एवम् इदम्) regarding the invulnerable nature of the bravery of Kurus

(5) Construe महत्सुलभगणमहान्ध महामित्र समुत पाण्डुत सुयोधन पाण्डुपुत्र सपुत्र सबन्धेन न चिरात् निहन्ति । (वियोगिनी or सुन्दरी)

The verse is an instance of a very serious slip of tongue on the part of दुर्योधन who wanted to say सम्भत्यगण भ्रातृन्‌भ सहानुज सबन्धेत निहन्ति स्युगे (युद्धे) न चिरात् (soon enough) पाण्डुसुत सुयोधन, but instead said पाण्डुसुतः सुयोधनम्। निहन्ति is an instance of present being used for future, 'will kill or annihilate' *This is a device, however, employed by the author of the play deliberately*—the purpose being to suggest before-hand what is going to happen in future. Towards the end of the play it is seen that पाण्डुपुत्र kills सुयोधन along with his host of servants etc and it is *not* सुयोधन who kills पाण्डुसुत II, 5 I Naturally the कञ्चुकी closes his ears as this is most inauspicious As though Destiny has given a fore-taste of what is to follow Hence कर्णौ पिधाय where पिधाय = अपिधाय (–'वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयो') i e having closed [with his hands] As an honest servant of दुर्योधन he cannot bring himself to hearing such an अशुभ. Hence 'पापं शान्तम् [भवतु]।' i. e. 'evil be quelled' and अमङ्गलं प्रतिहत [भवतु]' । 'what is inauspicious be counter-struck' (प्रति + हन् to strike in return) II, 5, 2 The king's query 'what did I say? is only natural.

(6) Construe महत्भृत्यगुण सभ्रातृ सामित्र समुत महानुज पाण्डुसुत सुयोधन सयुग न चिरात् निहन्ति । (वियोगिनी or सुन्दरी)

The कञ्चुकी does not repeat the verse uttered by दुर्योधन verbatim He corrects पाण्डुसुत सुयोधनम् into 'पाण्डुसुत सुयोधन' and adds एतद्विपरीत (i e. एतस्य विपरीतम् अभिहितं देवेन) quite the *contrary of this was stated by Your Majesty* वि+परि + इ to go the other way round gives विपरीत (=विरुद्ध) as its past passive participle meaning 'topsy-turvied'. II,6,2 3 दुर्योधन asks विनयंधर to point out (आदेशय– आ + दिश् to point out) that region (तम उद्देशं) 'situated where' (यत्रस्था) is भानुमती 'यत्रस्था भानुमती' on simplification is equal to 'यत्र भानुमती तिष्ठति ।' Clarity requires that as 'म उद्देश' is what is to be pointed out the word explanatory of म उद्देश viz. यत्र is not compounded with any other As it is 'स्था' (तिष्ठति) gets an unnecessary importance दुर्योधन's mind was disturbed (वि + आ + क्षिप्) as भानुमती had gone away (नि + क्रान्ता, p. p. p. of नि + क्रम्) even early in the morning, without having taken

her leave (अनामन्त्र्य = न + आमन्त्र्य,— gerund of आ+मन्त्र् to take one's leave) of him II 6, 5 इत इतो देव — 'This way (इत —'on this side); this way [may Your Majesty] come' The कञ्चुकी must actually be showing the way that दुर्योधन was to go along It may be remarked that though both 'आदेशय तमुद्देशं यत्रस्था भानुमती and 'इत इतो देव ' are natural as दुर्योधन did not know where भानुमती had gone and as the कञ्चुकी had ascertained where she had viz, to the बालोद्यान, elsewhere in Sanskrit plays 'आदेशय त मार्ग or उद्देशं' as well as 'इत इतो देव ' (or sometimes 'इत इतो देवी' also) are a part of *form* of court life Even when the king certainly is aware of all parts of his palace, before going from one to the other he is seen to be ordering some one—it may be a कञ्चुकी it may be a प्रतीहार or a प्रतीहारी (a male or female door-keeper) – to show him the way For instance at the 1st line after verse 6 Act III in the मुद्राराक्षसम् (p 83, our edition) चन्द्रगुप्त says to his Chamberlain [(प्रकाशम्)] 'आर्य वैहीनरे, सुगाङ्गप्रासादमार्गमादेशय ।' though certainly सुगाङ्गप्रासाद was what चन्द्रगुप्त knew well enough This, therefore ■ a part of the court life with its inevitable artificiality (or share of artificiality) II 6 5 Both walk round evidently in the direction of the बालोद्यान II, 6, 6–9 The passage is put into the mouth of the chamberlain who sees what is there in front of them, inhales the odour on all sides and describes the beauty तुहिनकणै (frost particles) शिशिर च अमी समीरण च तेन उद्वेल्लिता (caused to shake a good deal भृश कम्पिता) अत एव बन्धनात् (stem) च्युता शेफालिका (शेफालिकाकुसुमानि इत्यर्थ) तासु विरचित (मध रित) कुसुमाना प्रकर (आस्तरण—bed) यत्र तत् [बालोद्यानम्] । ईषद आलोहिता (किंचिद् आरक्ता) ये मुग्धवधूना (सुन्दरस्त्रीणां) कपोला (cheeks), तद्वत् पाट लानि (श्वेतरक्तानि bright and rosy) यानि लोध्रप्रसूनानि (लोध्रकुसुमानि) तै विजितम् (अध कृत न्यक्कृत वा) प्रियङ्गुलताना (प्रियङ्गुलतानामिति यावत्) सौभाग्य (सौंदर्य) यत्र तत् [बालोद्यानम्] । where the beauty of the प्रियङ्गु creepers was surpassed (विजित) by the Lodhra flowers rosy (पाटल) like the slightly red cheeks (आलोहिता कपोला) of beautiful damsels (मुग्ध–young, beautiful and unsophisticated, वधू damsel) उन्मीलितानि (those that are fully opened) यानि बकुलकुन्दकुसुमानि तै सुरभि (fragrant) च शीतल च – cool and fragrant on account of the Bakula and Kunda flowers fully opened, प्रभातरम्य रमणीयम् – attractive at [this] morning hour Gardens have a special attraction of their own at the morning hour

(7) Construe रजनाप्रबुद्धं प्राश्वैमिश्रमरन्दकराळ्कायं पुर्ण दान निपतिता भङ्गं अव्यालुभितमुदुर्गौदगमान्दगन्धमुग्दितानि कमलानि पानि। (वसन्ततिलका)

Bees (अलि a bee – अलय = nom plural) fallen (निपतिता p. p. p of नि+पत्) [on the ground] along with (पुष्पैः सह) the flowers (पुष्प) that had been awakened i. e. that had opened up at night (रजन्यां प्रबुद्धैः) and had their interiors (गर्भ—interior, peri-carp, the inside *cup-like part of a flower*) [*rendered*] *uneven* (विषम = नतोन्नत) *on* account of honey mixed up with frost (प्रालेय) are [now—after the night has come to a close] falling upon (यान्ति) the lotuses (कमलानि) indicated (सूचितानि) [to them] by the thick or profuse (सान्द्र) fragrance (गन्ध) of the interiors (उदराणि) of the buds (मुकुल) opened up (भिन्न) by the rays (अंशु) of the Sun (अर्क). The verse brings out how during the nocturnal hours the bees had got into flowers that had opened up and thus kept their honey at the disposal of the honey sucking bees. As the night has come to a close and there is frost that has fallen on these flowers the latter fall on the ground, their hour having come to a close. The bees too fall with them. The night blooming flowers have their life brought to a termination in the morning. Especially by virtue of frost does it become impossible for them to continue to remain on the plants on which they grew. Their interiors no longer contain soft honey. Frost too is there. Thus the गर्भs have become uneven. But the मधुकर's (अलि's) मधुकरs that they are, are immediately attracted by the fragrance, thick fragrance indeed, of the interiors of the buds of lotuses now opened up by the rays of the sun. They, therefore, pass on to (यान्ति = गच्छन्ति) to those lotuses. गत्यर्थक क्रियाs have their objects in द्वितीया विभक्ति. This accounts for कमलानि यान्ति [the subject of the sentence being अलय.]

II, 7, 1 The king draws the attention of the कञ्चुकी to another sight even more beautiful than what he had pointed out.

(8) Construe जृम्भारम्भप्रविततदलोपान्तजालप्रविष्टैः भानोः हस्तैः स्पृश्यमानाः [इव] विबुद्धाः घनपरिमलस्तोकलक्ष्याङ्गरागाः एते द्विरेफाः कमलिनी ... [illegible] गन्धाः ... [illegible] कुर्वन्ति। (मन्दाक्रान्ता)

Here the bees (एते द्विरेफाः — द्वौ रेफौ येषु ते द्विरेफाः 'भ्रमराः') who have been awakened (विबुद्धाः), being touched (स्पृश्यमानाः) by the rays (हस्तैः) of the sun (भानोः) that secured an entrance (प्रविष्टैः) through the lattices (जालानि) in the form of the spaces near the edges (उपान्त) or interstices between petals (दल), fully extended (प्रवितत) at the commencement (आरम्भ) of the opening (जृम्भा literally yawn, meta

phorically 'opening') [of the lotuses], leave (मुञ्चन्ति) along with their mates (क्षीमि सार्धे) their beds (शय्या) in the form of the interior (गर्भ) of the lotuses (नलिनी) which are [now] open (विकच) The bees have their unguent (अङ्गराग) only slightly (स्तोक यथा स्यात् तथा) visible (लक्ष्य), on account of the close (घन lit. thick) dalliance (परिमल–love sport) [during the noc turnal hours] जृम्भाया (विकसनस्य) आरम्भे प्रवितता च ते दलानाम् उपान्ता च ते एष जालानि तै (through them) प्रविष्ट qualifies हस्तै = (rays).

The bees being awakened by the rays of the sun are likened to kings (नृपतय इव) who also are touched by the rays of the Sun in the morning and thus awakened (विबुद्धा) घन च असौ परिमल च तेन स्तोकं यथा स्यात् तथा लक्ष्य अङ्गराग येषा ते घनपरिमलस्तोकलक्ष्याङ्गरागा –व॰ This too goes with the kings. The verse well brings out how दुर्योधन is too full of the thoughts of अन्त पुरविहारसुख (vide II, 1, 7) as was observed by the कञ्चुकी It is the bees with their mates getting out of their beds in the form of fully opened lotuses that attract his attention This sight is even *more attractive* (रमणीयतरम्) according to him The phrase घन परिमलस्तोकलक्ष्याङ्गराग lays bare दुर्योधन s mind who is evidently longing for close dalliance so that the unguents applied to his person would have very little of it left to be visible. भट्ट नारायण is busy presenting दुर्योधन the enemy of पाण्डव s in a way so as to bring out the sharp contrast between the पाण्डव s particularly भीम – and दुर्योधन II, 8, 1 परित उपास्यमाना being waited upon on all sides (परित) being attended to, being served II, 8, 3–4 दुर्योधन has devised a very good plan of sending away the कञ्चुकी समाने साधु साङ्ग्रामिक (रथ)–useful in battle. उपकल्पयितुम्– infinitive उप + कल्प् to get ready अनुपदम् is an adverbial expression explained as पदस्य पश्चात् (अनु) lit. after [your] steps i e. 'close upon your heels.' II, 8, 4 The कञ्चुकी goes away on the new mission entrusted to him II, 8, 9–10 भानुमती has recalled to her mind the dream she had the earlier night किल idiomatically signifies 'as I thought' 'methinks' *Later, भानुमती herself came to know that what she* saw was not real अतिशयित दिव्य रूप येन तेन – by one who surpassed divine handsomeness. नकुल a mangoose, an ichneumon – but this also means the 4th पाण्डव who was surpassingly handsome. II, 8, 12 The two—सखी and चेटी—are shocked to learn the detail that one नकुल killed a hundred serpents. They naturally concluded that this was an inauspicious indication—one person killing a hundred (Kauravas). II, 8, 13–14 भानुमती's heart is naturally full of

dejection through excessive grief or torment अतिसंतापेन उद्विग्नं हृदयं यस्याः सा अतिसंतापादिमुद्विग्नहृदयया विस्मृतम् is an instance of काव्यलिङ्ग as अतिसंतापोद्विग्नहृदया = अतिसन्तापादिमुद्विग्नहृदयत्वात् II, 8, 15–17 दुर्योधन decides to listen to the confidential (विश्रब्ध) talk (आलाप) of भानुमती, her friend and maid servant, but remaining screened (अन्तरित) by the net work of creepers that was there. Many a male character in Sanskrit plays is seen to be, shall we say fond of overhearing the talk of members of the fair sex. It seems that Kālidāsa gave the lead. In the S'ākuntalam Act I, दुष्यन्त decides to overhear the 'confidential talk' of the hermit girls शकुन्तला, अनसूया and प्रियंवदा In श्रीहर्ष s नागानन्द too the hero जीमूतवाहन does a bit of eaves-dropping when the नायिका is laying her heart bare before her चेटी It has to be pointed out that the incidents are similar to each other and yet the eaves dropping in the वेणीसंहार indulged in by दुर्योधन paints him even blacker But this was what भट्ट नारायण precisely wanted to do. II 8, 20–22 दुर्योधन is guessing समर्थित एव अस्या मया कोपः— the anger on the part of this one i. e. भानुमती *was already* (eva) guessed by me. He addressed himself to भानुमती and explains how he is not an object worthy of (अ-विषय) her anger *This however is neither intended to be nor heard by* भानुमती. Practically दुर्योधन s words are a स्वगत though there is no stage – direction to that effect For, according to the author of the play, here दुर्योधन can see and hear the three– भानुमती, her सखी and चेटी— but none of them are aware of the presence of दुर्योधन in close vicinity with them

(9) Construe प्रमादात् मया कण्ठे भुजलतापाशः शिथिलीकृतः किम्, अथ निद्राच्छेदविवर्तनेषु [मया] अभिमुखं न संभाविता असि [किम्], स्वप्ने त्वया अहम् अन्यस्त्रीजनसंकथालघुः लक्षितः [किम्] । [हे] प्रिये, परिजनोपालम्भयोग्ये मयि कं दोषं पश्यसि । (शार्दूलविक्रीडितम् ।)

दुर्योधन is addressing himself to भानुमती whom he has conjured up before his mind s eye and like all कामुकs is trying to conjecture the cause of the offence she has taken as is indicated by her having left the bed-chamber without even so much as taking her leave of him.

(1) Was indeed the noose (पाश) of *your* creeper like arms (भुजौ लते इव तयोः पाशः) round *my* [मम] neck (कण्ठ), through extreme careless ness (प्र – माद , प्र + मद् to be careless, cf 'स्वाधिकारात्प्रमत्तः' – मेघदूतम् 1) made loose (शिथिलीकृत – न शिथिलः अशिथिलः , अशिथिलः शिथिलः सम्पद्यमानः कृतः) by me ? Was the grip of your tender arms sought to be slackened by

me ? The word भुजलता decides the कण्ठालिङ्गन referred to here is one where भानुमती placed her tender arms round दुर्योधन's neck That is what दुर्योधन is having in his mind The translation on page 36 ought to be corrected *my creeper-like arms round your neck* ought to be replaced by Your creeper – like arms round my neck It is easy to see that this would be a प्रमाद – greatest mistake amounting to direct *insult* inflicted on भानुमती as this would mean that her gesture of love thus got itself spurned by दुर्योधन दुर्योधन rendering the grip of his arms round भानुमती's neck is not half so serious apart from the impropriety of the *stout* arms of दुर्योधन being called भुजलता It is not a fact that Sanskrit poets do not envisage कण्ठाश्लेष where the कन्या or पत्नी takes the initiative of putting her arms round the neck of the वल्लभ or पति 'कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे । मेघदूतम् does not make *clear* what कण्ठाश्लेषप्रणय means i e arms be placed round the neck by the वल्लभ or of the वल्लभ (for पति) *And in the* कुमारसम्भवम् Kalidasa *describes the beauty of the* arms of his नायिका पार्वती thus शिरीषपुष्पाधिकसौकुमार्यौ बाहू तदीयाविति मे वितर्क । पराजितेनापि कृतौ हरस्य यौ कण्ठपाशौ मकरध्वजेन ॥ *It is* पार्वती's *arms that are* used by Cupid as the noose round the neck of Hara i e Samkara. Further in the मेघदूतम् *117 (p 84 our 2nd edition) the* यक्ष *says'* त्वमपि शयने कण्ठलग्ना पुरा मे (2) Were you not honoured by me on occasions you rolled [in the bed] when there were interruptions in your sleep, in a way where I turned my face towards you Did I fail in showing my concern ? (3) Was I seen by you in a dream to have become so mean (लघु) as to be engrossed in holding conversation (गदया) with other women (स्त्रीजन) ? What fault do you find in me my beloved ? Pray tell me who am worthy of being censured or reprimanded like a servant If I have erred you have every right to take me to task दण्ड्य भृत्य इव उपालम्भ्य याच्य —one who can be taken to task like a servant The whole of the 117th verse from the मेघदूतम् seems to have been there in the mind of the author when he composed this verse (II, 9) in the वेणीसंहारम्

भूयश्चाह त्वमपि शयने कण्ठलग्ना पुरा मे
निद्रां गत्वा [illegible] [illegible]
[illegible]
दृष्ट स्वप्ने कितव रमयन्कामपि त्वं मयेति ।

Shakuntalam VI, 5 too may be referred to. There in line 2 there is the phrase [illegible] lines 3 & 4 too may throw some light

on दुर्योधन's guess why भानुमती got angry

दाक्षिण्येन ददाति वाचमुचितामन्तःपुरेभ्यो यदा
गोत्रेषु स्खलितस्तदा भवति च व्रीडाविलक्षश्चिरम् ॥

II, 9, 1 'दुर्योधन reflects (विचिन्त्य – having thought) and changes his line of thinking as is indicated by अथवा 'or [rather]'—

(10) Construe: अस्मदुपाश्रयैकचित्ता इव प्रेमनिबद्धमत्सरेण मनसा अतिवल्लभत्वात् मम अपराधलेशं स्वयम् उत्प्रेक्ष्य नियतं कुपिता । (औपच्छन्दसिक)

वयम् उपाश्रयः (resort) यस्य तदस्मदुपाश्रयं च तदेकम् अविभक्तम् (solely devoted) अनन्यविषयमिति यावत् चित्तं यस्याः सा अस्मदुपाश्रयैकचित्ता । दुर्योधन guesses as follows As this one has a heart resorting to us and solely devoted to us with a mind with jealousy formed through love (प्रेम्णा निबद्धः मत्सरः येन यस्मिन् वा तेन प्रेमनिबद्धमत्सरेण qualifying मनसा), this one i. e, भानुमती having herself (स्वयम्) fancied some trivial fault or offence (अपराधलेश) [on one part], because of [our being] very dear to her (अतिवल्लभत्वात्), has, to be sure (or definitely नियत) been angry The idea is भानुमती's mind has us as its resort. It is devoted to us solely Being full of love of us, it is very jealous. As we are (royal we) very dear to her, she has *fancied* some slight offence committed by us.('मम' ought to have made room for अस्माकं to be consistent with 'अस्मदुपाश्रयैकचित्ता'). So though, there is no offence actually given her by us—she has out of extreme love for us, lit. as we are excessively dear to her – fancied some very minor (लेश) or trivial offence or an insignificant fraction of it (अपराधस्य लेशः अपराधलेशः, तम्) and thus definitely (नियत) has she become angry. Evidently, the verse is a proof of the fact that दुर्योधन was absolutely आत्मपरितुष्ट. Even भानुमती's कोप he regards as an indication of her प्रेमनिबद्धमत्सर and of his being अतिवल्लभ (very dear) to her. II, 10, 1 Apart from his guess, he decides to hear what भानुमती would say (किं नु वक्ष्यतीति – where वक्ष्यति is future 3rd person sing of वच् 'will say') II, 10, 3-4 अतिशयितदिव्यरूपिणः नकुलस्य दर्शनेन is construed by दुर्योधन as 'at the sight of नकुल (the fourth Pāṇḍava) having an excellent divine beauty' and 'उत्सुका जाता' as 'I became 'love-sick' when in fact this latter meant 'uneasy' [at the sight of the mongoose] and 'हृतहृदया' which in fact meant 'one whose heart was lost' is misconstrued by दुर्योधन to mean 'with my heart captivated' It is दुर्योधन's jealousy that is now roused as he has not been able to know who 'नकुल' referred to by भानुमती was. II, 10, 5 अतिशयितदिव्यरूपिणः genitive singular of अतिशयितदिव्यरूपी– to be explained either as (a) अतिशयितं च तद् दिव्यं च अतिशयितदिव्यं, अतिशयितदिव्यं च तद् रूपं च – तद् अस्ति अस्य (by the addition of possessive इन्)

or (b) अतिशयितं दिव्यं दिव्यरूपमिति यावत् (विशेषण for विशेष्य), तादृशं च तद् रूपं च तद् विद्यते अस्य तस्य – 'of one possessing a form that far surpassed the divine form'. The objection against either way of explaining the compound is that here a मत्वर्थीय affix इन् is added to a कर्मधारय, though the sense could very well have been conveyed by using a बहुव्रीहि Thus 'अतिशयित दिव्यरूपस्य' is definitely preferable to 'अतिशयितदिव्यरूपिण:' (The rule is 'न कर्मधारयात् मत्वर्थीय. बहुव्रीहि. चेत तदर्थप्रतिपत्तिकर ।'). II, 10, 6 दुर्योधन impulsively runs to the conclusion that भानुमती is a sinful woman, who has fallen in love with Mādri's son नकुल and that he has thus (एव) i. e. in a very ignoble manner cheated or duped (विप्रलब्ध p. p. p of वि + प्र + लभ्) by her. In verse 10 दुर्योधन has referred to himself by the form 'अस्मद्' – i. e. plural of the pronoun ' वयं विप्रलब्धा ' here the same reference to one person by the form of the plural may be there. Or, and this construction is much better, वयम् is intended to bring out the disrespect with which दुर्योधन is speaking of himself as he has been deceived (विप्र लब्धा.). This would be an idiomatic use where we have not the usual आदरार्थं बहुवचनम् but अनादरार्थे बहुवचनम् (vide कालिदास's दुष्यन्त saying 'वयं तत्त्वा न्वेषान्मधुकर हता , त्वं खलु कृती' I, 23 II, 10, 7 उपेक्षया सहितं सोपेक्षम् ironically In the light of the 'deceit' practised on him by भानुमती as दुर्योधन understands it the contents of II, 10 bringing out the आत्मपरितोष of दुर्योधन achieve a new and ironical significance indeed. 'What [redacted] fool I have proved myself to be' – this is how दुर्योधन now feels (' मूढ दुर्योधन ') कुलटया (by a wanton woman) विप्रलभ्यमानम् कुलटाविप्रलभ्यमानम् । ' बहु मन्यमान ' thinking very highly of The etymological explanation– निरुक्ति or निर्वचन–of कुलटा is given thus कुलानाम अटा, अटतीति अटा i. e, भिक्षार्थं व्यभिचारार्थं वा या गृहान्टति there being a पररूपत्व between कुल + अटा according to the वार्तिक 'शकन्ध्वादिषु पररूपं वाच्यम् ।' The woman wanders from one family to another and does so for व्यभिचार which literally is deviation i. e. evidently the accepted path of morals, especially in regard to sexual relationship II, 10 8 'अधुना किं वक्ष्यसि' – the reply evidently [redacted] ' न किमपि ।' II, [redacted] 9 Now किं कण्ठे ...' etc (II, 9) also assumes a different meaning 'It was for such a wanton woman that I tried to be so very full of concern' – is the spirit of what दुर्योधन says. II, 10, 9–10 just for this (इत्थमेव), very early in the morning (प्रात एव) she had a longing for conversation with her friend (or friends सखीजनेन कथया). पक्षपात [redacted] literally partiality, here metaphorically it signifies an intense desire II, 10, 10 11 प्रासाद through

infatuation. न विज्ञात. बन्धक्या: (पुंश्चल्या. of one who wanders from man to man, has no regard for sex-morals) हृदयस्य सार: (essence तत्त्वाद्.) येन स:- Not knowing the stuff of the heart of the harlots' heart, I wandered about anywhere क्वापि [but never reached the proper place] II, 10, 11 मम परिग्रह: (पत्नी) च भर्ता पांसुला (पांसु + ल्च्) च- my wife who is full of taint (lit. dust), 'O bane of my wife'.

(11) Construe : मम पुर: तव तत् भीरुत्वम्, [अत्र च] ईदृशानि साहसानि, अस्मद्वपुषि सा श्लाघा [अत्र पुन:] विनयव्युत्क्रमे अपि एष राग:। जडमतौ मयि तत् च औदार्यम्, चापले क: अपि [अत्र] पन्था:, तस्मिन् ख्याते वितमसि कुले जन्म, [अत्र] एतत् कौलीनम् । (मन्दाक्रान्ता).

दुर्योधन is dismayed by the disparity in the behaviour of भानुमती in his presence and her conduct when she is away from him : How charming indeed (अहो किमपि रमणीयं may be supplied) that (तत्) timidity of yours (तव) before me (मम पुर:) and here there are such (ईदृशानि) rash acts (साहसानि) [of yours]. You used to bestow that praise (सा श्लाघा) i. e. unlimited praise on our person (अस्माकं वपुषि) and here [as I now discover] is this attachment (राग) on your part for the transgression (व्युत्क्रम.— lit. stepping up against विरुद्ध. उत्क्रम.) [all] modesty (or discipline विनय). You showed that [excessive] generosity (औदार्य) towards me, a dull-witted (जडा मति यस्य तस्मिन् - जडमतौ) person-and here there is an indescribable (क: अपि) or altogether unaccountable path or mode of wantonness (चापल - चपलस्य, भाव). Your birth [took place] in that welknown (ख्याते) family, free from taint (विगत तम: दूषण यस्मात् तत् वितम: तस्मिन् वितमसि) and as against that, here is (एतत्) [your] scandalous conduct (कौलीनम्) "The etymological explanation of कौलीनम् (कौ = पृथिव्यां, लीनम् which gets itself lost, i. e. that which disappears in the ground, turns out to be baseless) is interesting. In fact the word has to be traced back to कुलीन (कुलस्य अपत्य कुलीन: । according 'कुलात्खः' पा० 4, 1, 139—alternatively कुलीनस्य भाव कर्म वा कौलीनम् । according to 'हायना-न्तयुवादिभ्योऽण्' पा० 5, 1, 130). कौलीन thus means related to a family and by *specialisation* to '*a noble* family.' As scandals are very often current about noble families कौलीन came to be understood as conveying a scandal (Cf मेघदूतम् 118 'एतस्मान्मां कुशलिनम-भिज्ञानदानाद्विदित्वा, मा कौलीनादसितनयने मय्यविश्वासिनी भू । . . '). On investigation many of these scandals are seen to be baseless and they thus disappear or get buried under earth and are no longer visible. Another way of explaining कौलीन is not to take it as an अलुक्समास as before but to

connect it with the word कुल taken to mean a जनसमूह or group of people. It is in groups of people that scandal generally takes its birth (कुलाज्जनसमूहाद् गत कौलीनम्) दुर्योधन is using the word कौलीन as a synonym of लोकवाद He is sure when people will come to know भानुमती s behaviour it will be the talk of the whole land Everyone would refer to it II 11 3–4 भानुमती continues the narration of her dream उज्झित्वासने लतामण्डप प्रवेष्टुम् आरब्धा (कर्तरि क्त । taking आ+रभ to be गत्यर्थक or alternatively regarding the rest as intransitive.) (I, having left the seat began to enter the bower of creepers is uttered by भानुमती to acquaint her friend and maid with the fear she entertained दुर्योधन understands this to have an amorous import तत सोऽपि माम् अनुसरन् एव लतामण्डप प्रविष्ट । — said of the mongoose is by दुर्योधन understood of माद्रेय (— as handsome as Asvins —) whom he takes to have closely followed भानुमती into the bower of creepers. Hence his remark, अहो अशालीनत्वम् । शाला home or room has ख (ख) added to it thus giving शालीन according to पा० 5 2, 20 ' शालीन कौपीने अधृष्टाकार्ययो । सिद्धान्तकौमुदी has the following शालाप्रवेशमर्हति शालीन अधृष्ट । न शालीना अशालीना तस्या भाव अशालीनत्वम् — immodesty अहो अशालीनत्वम् — O how great is the immodesty !

(12) Construe [हे] पापहृदये यस्मिन् [सखीजने त्वया] मत्सुरतोपभोग रहसि चिरप्रणयनिर्भरबद्धभावम् आवेदित तस्मैव अस्मिन् सखीजने अद्य दुश्चरितं निवेदयन्ती त्वं न ह्रीणा असि [किम्] (वसन्ततिलका)।

O you with a sinful (or evil) heart (पाप हृदयं यस्या सा, तत्सम्बुद्धौ पापहृदये)! the friends to whom (यस्मिन्) was communicated (आवेदित — p. p p of the causal of आ + विद्) by you in private (रहसि) the enjoyment (उपभोग) of amorous sports (सुरतम्) with me, in a way in which was revealed (बद्ध = रचित = प्रकाशित) a very deep (निर्भर) attachment (भाव) [of yours] on account of affection (प्रणय = स्नेह) of a long standing (चिर) — to those very friends while communicating to-day your evil conduct (दुश्चरितम्), are you not ashamed [न ह्रीणा असि] (न लज्जिता किम्)? चिर इत्यादि भावप्रकाशनानुसरणमात्र. प्रणय स्नेह तेन निर्भर दृढम् यथा तथा बद्ध रचित प्रकाशित भावो येन चिरप्रणयनिर्भरबद्धभाव यस्मिन् कर्मणि तद्यथा तथा is an adverbial expression throwing light on the manner in which the act of communicating referred to by the word आवेदित was done ह्री + क्त = ह्रीण where ह्रीण is an alternative form of the p. p. p from the irregular form—or the more usual form—being ह्रीत II, 12,

2-3 The Prakrt passage 'सप्पगब्भपसारिअकरेण' is very skilfully used by भट्टनारायण in the present context भानुमती wants to convey that by the mongoose *with his hand having a serpent in it stretched out* (सर्पगर्भ च असौ प्रसारित च कर यस्य तेन) her breast-garment (स्तनयो अंशुकम्) was *removed* (अपहृतम् lit *taken away, dragged away*) But दुर्योधन takes this very word to be equal to सप्रगल्भप्रसारितकरेण i e सप्रगल्भ यथा तथा प्रसारित कर॰ येन तेन i. e. by नकुल (माद्री's son) who *boldly* (प्रागल्भ्य) stretched out his hand, and he connects it with अपहृतं मे स्तनांशुकम् । II, 12, 4 Naturally he is all anger (सक्रोधम्) No husband could tolerate what दुर्योधन thought had transpired between नकुल and भानुमती His resolve (अपहरामि = अपहरिष्यामि) to deprive the wretch of a son of माद्री bold (प्रगल्भ) i e. shameless, audacious or rash enough to outrage (अवस्कन्दन) another's wife. He also covers some distance (किंचित् गत्वा) with the purpose But on reflection (विचिन्त्य) he is compelled to change his line of thinking Or rather (अथवा), just this one here (पापं शीलं यस्याः सा पापशीला) with sin as her nature ought to be punished (अनुशासनीया potential participle from अनु + शास् nominative sing feminine base), first दुर्योधन devotes a moment's thought to the matter He is convinced that the प्रगल्भता of नकुल would have been nipped in the bud had भानुमती not responded to his shameful advances. There is no point in finding fault with others. Why did भानुमती encourage him at all ? II, 12 6 So he returns (निवर्तते) though his first impulse was to go and kill नकुल II, 12, 9-10 Meanwhile the conversation between भानुमती and her friend as well as the चेटी continues To the query 'what next' made by them she answers 'I was then awakened (प्रतिबोधिता-p p p of the causal from प्रति + बुध्, feminine base, nominative singular) by the notes (रव) of the music [of course vocal] of the group of courtesans [in the employment] of my noble lord mingled (मिश्र) with the sound (रव) of the auspicious (मङ्गल) musical instruments (तूर्य) at dawn (प्रभाते) II, 12, 11 12 These last words uttered by भानुमती make दुर्योधन conjecture (सवितर्कम्) Can it be (किं नाम) indeed by this one a vision in a dream has been described ? He waits for the words of भानुमती's friend to have the matter made clear (व्यक्तिं भविष्यति) II, 12, 13 The सखी and चेटी of भानुमती are naturally full of dejection They look at each other, aware as they are of the inauspicious indication of the dream,— a नकुल killing a hundred serpents The friend सुवदना wishes that whatever was calamitous (अत्याहितम्— अतीव आधीयत

मनसि something which is excessively thought, lit. kept in the mind; alternatively अत्यन्तम् [मन] आधीयते तत्वर्तीकारार्थं दीयते यस्मिन् तत्) be driven away by the [sacred] water of rivers such as the Ganges (भागीरथी) etc. भागीरथी प्रमुखा यासां ता:, तासाम् By the blessing (आशिषा) of the divine Brāhmanas, and by the (divine) (भगवता) oblation-eater i. e. fire (हुतम् अशनं यस्य स:) with oblations offered (आहुत॰) and set ablaze (प्रज्वलित) or enkindled, she wants the undesirable to be removed II, 12, 18-19 'Away with (अलं) any opposed (विरुद्ध) idea or construction (कल्प) i. e. doubt' दुर्योधन's doubt is dispelled by सुवदना's words He, therefore, blames himself for having construed the whole thing even (एव) otherwise (अन्यथा), —dull-witted that he was (मन्दा धीः यस्य, तेन).

(13) Construe दिष्ट्या अहम् अर्धश्रुतविप्रलम्भजनितक्रोधात् [तस्याः सकाशात्] नो गत, दिष्ट्या अर्धश्रवणे मया रूक्ष किंचित् परुष [तस्यै] नो व्याहृतम्, दिष्ट्या विमूढहृदयं मां प्रत्याययितुम् [इव] कथा अन्ते गता, दिष्ट्या जगत् मिथ्यादूषितया अनया विरहितं न जातम् । (शार्दूलविक्रीडितम्)

दुर्योधन congratulates himself (दिष्ट्या) on not having rashly stepped forth (गत — lit. gone) into the presence of भानुमती out of anger (क्रोधात्) produced (जनित) by the deception (विप्रलम्भ) on account of [the account only] half heard अर्धं श्रुत तेन विप्रलम्भः तेन जनित: य असौ क्रोध च तस्मात् । नो = न + उ Fortunately, through anger (रुषा — instrumental sing. of रुट् f anger) nothing harsh (परुषं) was said (वि + आ + हृ p. p. p) by me when only half the telling (कथन) was over Luckily did the story (कथा — the account of the dream) go to the end (अन्तं गता) to cause to be convinced (प्रति + इ causal 3rd person sing प्रत्याययति, infinitive is प्रत्याययितुम्) me (मां), with my heart entirely misled (विमोहित हृदयम्). Luckily has the world (जगत्) not been void (विरहित) of this one (अनया), [who in that case would have been] falsely (मिथ्या) found fault with or accused (दूषितया) It is evident, that had दुर्योधन not learnt from सुवदना's words that it was a dream that भानुमती was narrating, he would have punished her with मैथिलीवत्, अर्धं श्रुतम् is अर्धश्रुतम्. Similarly अर्धं श्रवणस्य अर्धश्रवणम्, अर्ध on such occasions is in the neuter gender and is placed first in the compound. This is in keeping with 'अर्धं नपुंसकम् ।' पा॰ 2, 2, 2 मिथ्या दूषिता मिथ्यादूषिता (सुप्सुपेतिसमासः), तया मिथ्यादूषितया । II, 13, 2 प्रशस्यम् p. p. p. of प्र + शस् to praise, meaning 'praised' i. e. praiseworthy. II, 13, 3 सुवदना and तरलिका look at each other significantly. सुवदना does not want भानुमती to hear what she wants to convey to दुर्योधन only. Hence the stage direction अपवार्य i. e. having

warded off This means that the words put into the mouth of मर्त्ती are an 'aside' (Vide तद्भवेदपवारितम्। रहस्यं तु यदन्यस्य परावृत्य प्रकाश्यते। —साहित्यदर्पण VI, 138) स्तोकम् अपि even a little. 'स इदानीं स्निग्ध जनो य पृष्ट: परुषम् अपि हितं भणति।' has a proverbial ring about it [The Construction and some of the words too in the passage put the readers in mind of generalisations of master artists like कालिदास— such as 'स्निग्धजनसंविभक्तं हि दुःखं सह्यवेदनं भवति।'] 'A really affectionate person is he who when asked tells what is beneficial (हितम्) though harsh. This is contrary to the guidance given by the सुभाषित 'सत्यं ब्रूयात् प्रियं ब्रूयात् न ब्रूयात् सत्यमप्रियम्।' When asked by a person with confidence arisen out of love, it is only meet that what is हित (=हितकर) is told, though this latter may be harsh (परुष). II, 13, 11–13 सुवदना carries out her resolve. द्विजातीनां (of the twice born ones according to जन्मना जायते शूद्रः संस्काराद्द्विज उच्यते) जन समूह तस्मै प्रतिग्रह दान तन। This would mean gifts given to ब्राह्मणs, क्षत्रियs and वैश्यs But according to rules of धर्मशास्त्र, प्रतिग्रह was an additional duty of ब्राह्मणs only ('प्रतिग्रहोऽधिको विप्रे याजनाध्यापने तथा।'— ब्राह्मणs had यज्ञ, अध्ययन, दान in common with the other two classes of त्रैवर्णिकs) The second birth was the उपनयन ceremony Thus here द्विजातीनां समूह being restricted only to groups of ब्राह्मणs constitutes an instance of a term which has its meaning specialised [with the two classes क्षत्रियs and वैश्यs getting themselves excluded]. वराह्र अस्य अस्ति इति वर्द्दी a boar विचक्षणा: those who see (चक्ष्) well, the wise or learned. II, 13, 14 अवितथम् not opposed to fact i e. true वितथ तथा i. e सत्य तस्मात् तत् वितथं that from which truth has gone away, false न वितथम् अवितथम् true, न इह अनिष्ट उदर्क अन्तं यस्य तत् अनिष्टोदर्कम्-उदर्कोऽन्त हि. The etymology of पन्नग is पद्भ्यां न गच्छति इति or पन्नं पतितं यथा (adverb) तथा गच्छति इति पन्नग as (1) the serpent has no feet with which to move or (2) as the serpent moves remaining in close contact with the ground, or as it creeps along the ground. इति to be taken with पन्नग-दर्शनं and it means 'पन्नगदर्शनम् इति एतत' Thus अनिष्टोदर्कं तर्कयामि agrees well with it There is no difficulty about स्तनान्तुपदर्शनम् (n)

(14) Construe शुभाशुभा स्वप्ना हि पर्यायेण दृश्यन्ते [इति] कामम्। इयं दृष्टस्वप्ना पुः मामन्तं मां शङ्कते इव। (अनुष्टुभ्)

Granted (कामम् which idiomatically is used to accept something unwillingly अकामानुमतौ कामम्) that dreams, auspicious and inauspicious (शुभा च अशुभा च शुभाशुभा) are seen by turns (पर्याय = क्रम) In

तालवृक्षागमनं वृक्षस्य पतनं च (3) काकस्य तालफलागमन फलस्य पतन च (4) काकस्य तालवृक्षागमन तालफलपतन तस्य दलितत्व (being torn open) काकेन भक्षणञ्च (5) करतल्यो शब्दजनके संयोगे क्रियमाणे उत्पन्न् काक- दैवादत्र तालाभ्यामाक्रान्त ।

But in any case to read any cause and effect relationship here is wrong So are an evil dream being seen and some calamity befalling a person who has seen the dream purely accidental II 15 I दुर्योधन therefore, decides to remove the false (अलीका) fear (आशङ्का) of भानुमती which is स्त्रिय स्वभावे सुलभा quite easy to have i. e. natural to the nature of a woman– II, 15, 4–5 उदयगिरे शिखरान्तरं (peak-region) तेन विमुक्त (freed from itself) रथवर (excellent chariot) यस्य स – He whose excellent chariot has been freed i. e. let go from itself by the region of [the peak of] the rising [or eastern] mountain. This latter is not a real mountain but something fancied and so also the setting mountain on occasions when Sanskrit poets refer to it (Vide एते तरिनिविश्वस्ता पुनरपरगिरिप्रान्तपर्यस्तबिम्बं, प्रायो भृत्यास्त्यजन्ति प्रचलितविभव स्वामिन सेवमाना ॥ —मुद्राराक्षस IV, 22cd p. 138 our edition) An alternative way of explaining the compound would be विमुक्तम् उदयगिरि शिखरान्तरं येन स उदयगिरिशिखरान्तरविमुक्त- ईदृश रथवर यस्य स— One having an excellent chariot *which has left* the region of the rising mountain i. e. which has risen above it. The second place given to विमुक्त in the compound is to be accounted for by regarding it as belonging to the आहिताग्नि groop of compounds where such change of place takes place 'आहिताग्न्यादिषु परनिपात ।' विगलन् (disappearing, lit. dropping off, slipping away) च असौ संध्याया (twilight) राग (रक्तिमा redness) तेन प्रसन्नं (serene, clear) दुरालोक (difficult to look at) च मण्डलं (orb) यस्य स— बहु० दिवसस्य नाथ दिवसनाथ सूर्य इति यावत्- प०त० II, 15,9–11 रावणे (निकषापक्ष्णे) घृष्ट रोषणित च तत् कनकपत्र च तेन सदृशेन, तु०स०— similar to leaves of gold which have been burnished. लतानां तरूणां तस्य अन्तरे (through the interstices) आपतित य किरणाना निवह समूह, तेन । पिञ्जरित (made tawny) भूमिभाग येन–बहु० पूरिता प्रतिज्ञा येन स — बहु० दु खेन प्रेक्षणीय दुष्प्रेक्षणीय । Throughout this act भट्टनारायण is busy hinting the grim end of the enmity between कौरवs and पाण्डवs . It is as a part of this plan – that the सखी is made to refer to the divine thousand-rayed one to be one who has become difficult to gaze upon even like the enemy who has crossed the [ocean of his] vow Incidentally, it has to be noted that in the second act भीम is not there on the stage but *apprehension* on his account is ever lurking in the minds

of those on the side of दुर्योधन *The redness of the sun is likened to the redness of the enemy who would have in course of time fulfilled his vow [of course of wreaking his vengeance upon those who inflicted wrongs on Draupadi]* Whether on the stage or off it भीम dominates the play The passage thus has a bearing on the question 'who is the hero of the Venisamhara ? The best course in answering this question is to let one or the other of the many characters in the play answer it लोहितानि (red) कुसुमानि (flowers) चन्दनं (sandal) च गर्भे यस्य स अर्घ which like अर्घ्यम् means a respectful offering to a divinity or some venerable person According to s'astra it consists of eight ingredients आप क्षीर कुशाग्र च दधि सर्पि स्तण्डुलम् । यव सिद्धार्थकश्चैवाष्टाङ्गोऽर्घ्य प्रकीर्तित ॥ Another meaning assigned to the word अर्घ्य is material used for worshipping—अर्घ पूजाविधि तदर्थं द्रव्यम् अर्घ्यम् । II, 15, 12–14 अर्घ्यानां भाजनम् अर्घ्य भाजनम्—receptacle of material of worship. सपया निर्वर्तयामि–पूजां करोमि । e वरिष्यामि where निर्वर्तयामि is used in the sense of *I shall* carry out (present for immediate future) II, 15, 16 साधुतर better, here used in the sense of the best as that than which this is better is not mentioned and therefore it is better than all others अवसर opportunity II, 15, 17–19 The obedient चेटी brings the अर्घ्यभाजन as ordered by Her Majesty भानुमती and offers it to her II, 15, 20 But the king goes near the *ceti* and having caused her to go away (उत्सार्य) and taken the vessel containing the worship-material from her, just himself (स्वयम् एव) gives it to the queen II, 15 22 23 The friend of भानुमती is the first to note the violation (भङ्ग) of the queen s vow as *His Majesty has come* II, 15 27–30 The passage is remarkable for the sincerity of भानुमती who wants to ensure that the evil with which the inauspicious dream was fraught be destroyed and that all be favourable in the end to her husband अम्बरम् (sky) एव महासर (great lake) तत्र [विद्यमान] एक (prominent) च तत् महत्पद्म च (lotus) — तत्सम्बुद्धौ The sun is addressed by her— O prominent lotus in the big lake in the form of sky ! पूर्वदिशा (पूर्वा च असौ दिशा च) एव वधू तस्या मुखकमल तत्र कुङ्कुमविशेषक (beautiful saffron mark), तत्सम्बुद्धौ—'O beautiful saffron mark on the round face of the damsel in the form of the eastern quarter ! सकल भुवनम् एव अङ्गन (courtyard — Cf Marathi अंगण) तत्र दीपक, तत्सम्बुद्धौ O lamp in the courtyard in the form of the entire world ! पद्मो । कुन्दस्यिमानि नाम' is at once the

pious wish and request to the sun, of भानुमती कुशलं क्षेमं क्षेमकर इत्यर्थं परिणामः यस्य तत् कुशलपरिणामि n. agreeing with 'अत्याहितं' gone before in the passage. शतभ्रातृभि सहित. सहभ्रातृक—thus is strictly speaking not true as दुर्योधन दुःशासन etc were brothers numbering a hundred, so दुर्योधन would have only ninetynine brothers दुःशला, दुर्योधन's sister, could not be included among the brothers. II, 15, 31–33 – The queen offers the offering As she has face turned towards the sun she is not able to see that it is the king wh is standing by her side and not the ceti तरलिका Hence 'हञ्जे तरलिके' etc. To take flowers from तरलिका which the latter was asked to give the Queen stretches out her hands II, 15, 33 This is a very important stage direction The king brings the flowers i e. proceeds to give them to the queen. In so doing he touches the hand of the queen and is so pleased, a *kāmuka that he is*, that he is beside himself with the pleasure of touch and thus lets the flowers fall down on the earth. To an orthodox god-worshipper there can not be a worse omen than this viz. flowers intended to be used for the worship of the divinity falling down on the ground. This also is a part of भट्टनारायण's device of making coming events cast their shadow before. 'All is certainly not going to be well with the Kauravas' This is what he has very ingeniously suggested. II, 15, 34–36 Not knowing who gave the flowers and made them fall in so doing भानुमती is angry and exlaims 'O the blunder of the servant!' But a moment afterwards, she is bewildered (ससम्भ्रमम्) or confused to find that it was 'her lord (आर्यपुत्र)' who was responsible for all that. II, 15, 37 'In regard to such an occasion of service (सेवाया अवकाशे यस्मिन्) [this] servant [meaning himself] is unskilled (अनिपुण). The queen has authority (प्रभवति) to punish–दुर्योधन who is keen on pleasing भानुमती says. II, 15, 38 भानुमती is Her Majesty but more than anything else she is a Hindu wife. Naturally on hearing from दुर्योधन that he is her servant whom she can punish she is all bashfulness. [The actor playing the role of भानुमती had to indicate this to the audience by appropriate gesticulations. Hence the stage direction भानुमती लज्जां नाटयति।]

(16) Construe परिजनपथवर्तिनि अत्र भवत्स्वावधानत्वमपि बहु विकिर्। क्रमेण किम्। [हे] दवि, स्मितमधुरम् उदारम् उक्ते [च] माम् आलप । मम प्राणेश्वरस्य त्वा सेवितु प्रभवति । (मालिनी)

"Cast (विकिर) your eye (चक्षु) in the habit of moving (समर्पि where there is ताच्छील्ये णिनि) to the white corners (अपाङ्ग — lit a part further away 'अप') which are extensive [धवले दीर्घ च यत् अपाङ्ग तत् समर्पितु (सत्वम्नु, सस्पर्धु quite strictly) शीलं यस्य तत्] here [at me] What use is this embarassment or confusion (संभ्रमेण) i. e. away with it O queen, speak to me sweetly on account of smile in a manner dignified (उदारम् — i e such as would become a queen) and loudly (उच्चै) Duryodhana puts himself in the position of a servant who has committed a blunder and would therefore like to be scolded (उच्चै भाषण) This he considers to be a desirable kind of punishment (अनुशासन) — and also one which he hopes he richly merits As is meet you reprimand me. My cavity of hands (पाण्योः हस्तयो अञ्जलि·) is capable of (प्रभवति) to serve i. e. propitiate you II, 16, 1—भानुमती with due decorum asks for permission to carry out some (कस्मिन् अपि) vow (नियम) for which she has a longing (अभिलाष). II, 16, 3—श्रुत विस्तर येन म by whom the details have been heard. प्रकृत्या सुकुमारम्, प्रकृतिसुकुमारम् naturally delicate आत्मानम् [your] body or self अलं खेदयितुम् — enough of fatiguing, pray do not fatigue 'खेदयित्वा' would be strictly in conformity with पाणिनि's rule 'अलंखल्वो प्रतिषेधयोः क्त्वा' 3, 4, 18 Observing a vow would be putting her body to an amount of trouble. *Duryodhana, therefore, wants the idea of a vow being observed to be given up.* This is consistent with his statement that स्वप्न etc. come true only in the कालान्तर manner (II, 15). II, 16, 6-7 भानुमती is extremely apprehensive and hence her insistence that she be permitted to observe the vow दुर्योधन's pride of his strength, however, would not let him say 'yes' 'Away with this fear (शंका)' *he tells* (भानुमतीं) *The reason follows*

(17) Construe [हे] यदि एव बलात् अपि [तर्हि] ... प्रकटितमधुराननम्... ... [हे] भीरु, ... दुर्योधन ... [अस्ति] । तत् किं ... ।

of दुर्योधन. दुर्योधन- एव केसरिणाम् इन्द्र- तस्य गृहिणी. दुर्योधन wants to bring out that he is extremely brave and therefore his wife need have no fear. The compound दुर्योधनकेसरीन्द्रगृहिणी may be regarded as a significant epithet (साकूत विशेषण). The verse thus would be an instance of परिकर अलङ्कार. तत्र किं त्वद्भयस्य स्थानम् । is a rhetorical question and therefore is an example of the प्रश्न अलङ्कार. भुजा एव वनं तस्य छाया तत्र सुखं यथा तथा उपविष्टा (situated or) staying comfortably in the shade of the forest in the form of the arms of my hundred brothers (भ्रातृशत) contains a रूपक (भुजाः एव वनम्) in it. This epithet too is significant. It shows there is no reason why भानुमती should entertain any fear. II, 17, 2-3 न खलु - समीहितुं । A devoted wife who has confidence in the strength of her husband could have said hardly anything more appropriate. All the same (किंतु) भानुमती longs to greet i. e. takes an amount of delight ('अभिनन्दामि') in the achievement (सिद्धि—from सि + धा to achieve, accomplish) of "my lord" himself (आर्यपुत्रस्य एव). II, 17, 5-6 These words of दुर्योधन leave no doubt as to what was uppermost in his mind all the while. All his मनोरथs are set forth in a sentence 'दयितया सह (united with my beloved wife) स्वेच्छया विहरामि (I should sport at will).' The contrast between भानुमती's devotion to her lord and दुर्योधन's voluptuous words is remarkable.

स्तिमिते च ते नयने च ताभ्याम् आपीयमाना मञ्जस्य शोभा यस्मिन् स, तं वक्त्रेन्दुम्। लज्जया योग सम्बन्ध. तेन न विशदा कथा यस्मिन् स—तम्। नियमेन (व्रताचरणेन) मुषित अलक्तकस्य मद्र चिह्न यस्य, तादृश अधर यस्मिन् स त वक्त्रेन्दुम् मन्दमन्द स्मित यस्मिन्—all these are बहुव्रीहि compounds दुर्योधन's question is one worth being carefully understood "What other thing is not easy to obtain i e. what other thing is difficult to get for दुर्योधन ?" How much so ever दुर्योधन may long for the वक्त्रेन्दु, despite the fact that दुर्योधन is a sovereign ruler, there is one thing difficult for him to get It is the lip of भानुमती भानुमती was no doubt दुर्योधन's wife and many may wonder why दुर्योधन is making this statement But दुर्योधन is in a frame of mind which makes him use hyperbolic phrases as he is keen on *propitiating* भानुमती Perhaps the question is thus to be understood "Unless you are favourably disposed how can that be easy of securing for me?" apart from another consideration which a person having an intense desire for enjoyment of pleasure such as is available in the inner apartment is only too well acquainted with viz., *in the absence of anukūlatā* or favourable disposition of the *nāyikā*, even वक्त्रेन्दुलाभ would be insipid This may, therefore, be regarded as an appeal to भानुमती to be favourably disposed The request to be favourable is quite to the point because भानुमती had herself said 'आर्यपुत्रस्य एव मनोरथसम्पत्तिम् अभिनन्दामि। '—'All right, here is my मनोरथ—now help me have it fulfilled' 'प्लावन्त एव मनोरथा '—by implication I long for nothing else than this. There is another reading पातु वाञ्छा परमसुलभ किं न दुर्योधनस्य? = परम् अतिशयेन असुलभे दुर्लभं ते वक्त्रेन्दु पातु दुर्योधनस्य वाञ्छा न किम्? – It viz., the longing to drink the moon-like face, extremely difficult to seccure [ever] is there. So it is now up to you to fulfil it. II, 18, 1 There is a great tumult behind the curtain and naturally all listen to it. II, 18, 2-3 भानुमती is all apprehension and embraces (परि + ष्वञ्ज्) the king and cries "may my lord protect, my lord protect" II, 18, 4 दुर्योधन looks around and tells भानुमती there is no need for being excited or embarassed (अलं सम्भ्रमेण). The next verse makes clear that nothing serious is there. It is only a gale of wind that is blowing

(19) Construe: दिक्षु व्यूढाङ्घ्रिपाङ्गः अन्तरिते तृणजटिलवलद्धूलिदण्ड, पचिषु शाखी, शर्कराल, विरचितजलसम्पाते सधूम, प्रसाराजा निकुञ्जेषु अभिनवजलदोद्गारगम्भीर धीर, चण्डारम्भ. समीरः परिदिक्षु वहति. [हे] भीरु! सम्भ्रमेण किम्। (स्रग्धरा).

Away with excitement (सम्भ्रमेण किम्) O timid one. A terrible

wind (lit wind with a terrible activity चण्ड आरम्भ व्यापार यस्य ■ चण्डारम्भ समीर wind is so called because 'सम्यक् ईर्ते ईरयति वा—etymologically 'blows well, proceeds well or impels, urges well) is blowing in all directions (दिशि दिशि इति परिदिशम्) The verse gives a graphic description of the wind It is दिक्षु व्यूढाङ्घ्रिपाङ्ग i e one which has borne व्यूढ (p p p of वि + वह) i e scattered in [all] directions (दिक्षु) the parts (अङ्गानि) of i e branches of trees (अङ्घ्रिप one that drinks by its feet, here *roots*) It is one having a column (दण्ड lit. staff) of dust (particles पांसु) that is mixed with (literally full of matted hair in the form of) straw — a column which is moving (चलत्) in the air (अन्तरिक्षे) तृणेन जटिल चलत् च पांसूनां दण्ड स्तम्भ यस्य स । It is producing a hoarse hissing sound (झाङ्कार + इन् possessive) on the ways and is full of sand-particles (शर्करा sand + इच् – though शर्करा' is not included in the list of words to which the affix can be added taking मिध्यादि to be an incomplete list or आकृतिगण) It is accompanied by smoke (धूमेन सहित सधूम) on acconnt of friction at several places (क्वापि) of the stems or trunks (स्कन्ध) of trees It is deep (i e.–having a deep sound metaphorically) धीर' and grave (गम्भीर – having a grave sound) in the bowers (निकुञ्जेषु) of palaces (प्रासादानाम्) — deep and grave like the rumbling or thunder (उद्गार — lit what is sent out of the throat, utterance, here rumbling 'गर्जितम्') of a cloud (जलद) which is fresh altogether (अभिनव) i e. the cloud appearing in the beginning of the rainy season, full of or surcharged with water भट्ट नारायण has a very fine sense of style To describe a terrible wind, he has chosen the *appropriate* metre र s and ड s are made to have prominence in the four lines This is deliberate. झाङ्कारि'—is a very happy phrase The reader begins to hear the deep and grave sound produced by the wind even where he ■ seated. II, 19, 3–6 सुवदना suggests that it is proper for His Majesty to enter a palace on the mountain of wood (दारुपर्वत) उचित यत् परुष (harsh) रज (dust) तेन कलुषीकृते नयने येन ■ । उन्मूलिता (uprooted) ये तरुवरा वृक्षश्रेष्ठा तेषां य शब्द तेन वित्रस्ता (extremely frightened) मन्दुराया from the stable ('वाजिशाला तु म दुरा — अमर०) परिभ्रष्टा (those that have bolted off) ये वहमतुरङ्गमा (उत्कृष्टाश्वा best horses) तै पर्याकुलीकृता (thrown into a confusion) जनपदतय॰ (लोकमार्गा thoroughfares public roads) येन स — बहु॰ वहम itself means सम्भ्रान्ततुरङ्गम Here वहम is compounded with तुरङ्गम The word therefore, is better taken as having an

adjectival import conveying 'सङ्क्षण'. Thus वह्रमनुरक्रम = सङ्क्षण: भव: II, 19, 7-8 दुर्योधन is right glad ('सहर्षम्') that the whirlwind (वात्याया: चक्रम्, where वात्या itself means tempestuous wind, 'चक्रम्' thus being redundant) has proved to be very helpful or beneficial (उपकार: + इन = 'उपकारि') to him. For, by that is his heart's cherished desire (मनोरथ॰) accomplished i e fulfilled (सम्पादित॰). Thanks to the whirlwind's favour (प्रसादात्), भानुमती gave up her vow (परित्यक्त॰ नियमः यया सा-त्या) without any effort of दुर्योधन and fulfilled his desire (viz. 'दयितया हन्त: स्वेच्छया विहरामि'). Had it not been for the apprehension caused by the whirlwind, भानुमती would not have clung to the king ('सभयं राजानं परिष्वज्य' above)

(20) Construe- भ्रुकुटि' न न्यस्ता, लोचने बाष्पसलिलैः न आच्छादिते, आननम् अन्यत: न नीतम्। स्पृशन् अहं सशपथं न वारित:। [किन्तु] तन्व्या भयवशात् आलिङ्गित मग्नपयोधरम् आबद्धम्। अस्या: नियमस्य भङ्क्ता अयं भीषणमरुत मम वयस्य: न [किम्], (शार्दूलविक्रीडितम्).

दुर्योधन is very much pleased that भानुमती has not on the present occasion put any of the obstacles to the fulfilments of his cherished desire, with which he was familiar. (1) Thus भानुमती formed no frown – there was no knitting of the eye brow (भ्रुकुटि: न न्यस्ता = भ्रुकुटिभङ्ग: न आचरित॰) (2) Eyes were not caused to be screened (literally covered) by profuse tears (बाष्पसलिलैः literally by 'waters' of tears, here to be understood as 'by a continuous flow of tears'). (3) Nor was her face turned (नीतम् lit. led) in another direction. This clause brings out that दुर्योधन was very sorely disappointed in respect of his *manoratha* formerly because भानुमती used to turn her face (आननं) away. (4) 'Nor have I been warded off (नि-वारित.) with oaths (such as शपामि प्राणै. यदि मां स्पृशसि etc.)' Instead (किन्तु lit. 'but') by the slender-bodied one (तन्व्या instrumental sing. of तन्वी-'one having a slender body) was an embrace given (आलिङ्गित'नपुंसके भावे क्त' in such a way that the pair of her breasts (पयोधरौ) got them selves plunged [into दुर्योधन's bosom]. [Heroines of Sanskrit works are mostly तन्वीs 'तन्वी श्यामा शिखरिदशना पक्वबिम्बाधरोष्ठी etc'. (verses 88, 89 of the Meghadūta p. 65, our edition) where the यक्षपत्नी is said to be 'तन्वी' and beautiful ladies, though not *heroines* of works, share this trait with them. भानुमती was the queen of दुर्योधन the mighty सम्राट् and as was only to be expected was possessed of all excellences of beauty].

'This terrific (भीषणः — भयङ्करः) wind (मरुत्) which has thus proved to be the cause of the violation (भङ्क्त्री) of her vow (नियम),' दुर्योधन says '[I want to ask]—is this not my friend?' The answer is evident. The wind is one of the greatest of दुर्योधन's friends. The wind has proved the friendship in a convincing manner. That which was परम् अतुल्भम् (extremely difficult) for दुर्योधन to have (II, 18 cd above) has been brought in a way within दुर्योधन's easy reach — 'यदाकल्प एव मनोरथा यदह दयितया सह. स्वेच्छया विहरामि' II, 17, 5–6 above—the *manoratha* has already been fulfilled. The construction in II, 20 d is 'अयं मम भीषणमरुत् मम वयस्यः न [किम्]?' with भीषणमरुत् as the कर्ता and 'वयस्य' नास्ति किम्' as the predicate. 'अस्याः नियमस्य भङ्क्ता' is an adjective qualifying the भीषण मरुत् but *having the force of a cause* 'One that causes her vow to be broken as it is, is it not my friend?' Thus भङ्क्ता = भङ्क्तृत्वात् हेतोः. Thus the line contains in it an instance of the काव्यलिङ्ग or हेतु अलङ्कार. The line (II, 20 d) is interpreted in an alternative manner' अस्या नियमस्य भङ्क्ता अयं भीषणमरुत् न, [अपि तु] मम वयस्य. [एव]। "This wind that causes भानुमती to violate her vow is not a terrific wind [so much], as my friend". This would make the line an instance of the अपह्नुति अलङ्कार typically represented by 'न इदं मुखम्, चन्द्र. अयम्' defined by मम्मट in काव्यप्रकाश X, 10 as 'प्रकृतं यन्निषिध्यान्यत् साध्यते सा त्वपह्नुतिः।' Between the two interpretations the former is better in the sense that it is more in a line with भट्ट-नारायण's very favourite mode of conveying what he wants to with the help of *kāku* or modulation of voice. 'भङ्क्ता भीषणमरुत् वयस्य न' is so to be uttered as to leave no doubt in the mind of the listners that the speaker wants to bring out emphatically 'it is the friend!' II, 20, 1 कामेन स्वेच्छया चारः *m.* आचरणम् इत्यर्थः कामचार —'behaving as one likes, absolute freedom to do as one pleases.' II, 20, 3 The stage direction is intended to ensure that the audience will be able to *realise* the effect of the whirlwind All actors (सर्वे) on the stage are to show by gesticulations the harm (बाधा) that is being caused to them by the भीषणमरुत् and thus they are required to move about with [special] effort [as there is so much resistance of the wind].

(21) Construe: [हे] घनोरु, पदानि शनैः शनैः कुरु। अयि [प्रिये], परित्यज्य गतिं विमुञ्च। मम उरःस्थल वाहुल्लेपरिरभ्य गाढं निपीडय। (द्रुतविलम्बितम्).

"O you possessed of plump (घन) thighs! plant (कुरु lit. make) your feet (पदानि) slowly (शनैः) [and] slowly (शनैः)" घनोरु or

sion of plump thighs, like 'तन्वङ्गित्व' 'आयतलोचनत्व' 'तनुमध्यत्व,' is a sign of feminine beauty घनौ ऊरू (nom dual, m) यस्या सा घनोरू with the 'रु 'ऊरू' made long or दीर्घ according to 'संहितशफलक्षणवामादेश्च' पा० 4, 1, 70 Advantage is taken of 'आदि' in the ending part of the sūtra and besides 'संहित,' 'शफ,' etc 'पीवर,' 'घन' too are regarded as changing the ending 'रु' (ह्रस्व) into 'रू (दीर्घ) Having plump thighs भानुमती found it no *easy thing to go up the dāru-parvataka There was the resistance of* the wind that was raging fiercely This explains दुर्योधन's particular care which prompted him to say to भानुमती 'plant your steps slowly and slowly', lest hurry caused an accident 'Give up O [darling], your gait which is full of excessive tremor (परि+वेप +इन् f 'परिवेपिनी, ताम्)' 'O you possessed of a fine frame (शोभना तनू यस्या सा सुतनूका, according to 'नद्यृतश्च' पा० 5, 4, 153, the क being eliminated according to 'समासान्तविधेरनित्यत्वम्।'), do you embrace (नितरां पीडय निपीडय lit torment excessively) closely (गाढम्) my bosom (उर has स्थल added to it in the sense of broad – but स्थल can be regarded as used 'स्वार्थे' too, i e without changing the meaning, thus उर स्थल = उर) in such a way as to make your creeper like arms (बाहुलते – बाहू लते इव) the upper ligature (उपरिबन्धन)' दुर्योधन was leading the way भानुमती was closely following दुर्योधन told her to plant her feet slowly and to give up all tremor If this did not help भानुमती *muster* enough courage दुर्योधन adds 'embrace me closely' so that your creeper like arms will be the upper ligature of my chest बाहू – लते इव उपरि [तन] बन्धन यस्मिन् कर्मणि यथा तथा is an instance of 'अव्ययीभाव' The expression is used adverbially It is evident that in दुर्योधन s idea of a 'स्वेच्छाविहार a very high value was set on सुतनु भानुमती embracing him from behind. II, 21, 1-2 The entrance is to be shown by means of gesticulation (प्रवेश रूपयित्वा) न लब्ध अवकाश (scope) येन स मर्मीरण वायु गर्भे गृहम् गर्भगृहम् inner chamber This is naturally संवृत or well covered or closed (सम् + वृ p p p) विस्रब्धम् confidently without any apprehension उन्मृष्ट रेणूनां निकर समूह यस्मात् तत् चक्षु where the singular stands for both the eyes उन्मील्य—open—II, 21,4 उत्पातसमीरण—portentous wind, wind fraught with evil II,21,6 आरोहणस्य संभ्रम (hurry) तेन नि सह दुर्बलम् आरोहणसंभ्रमनि सहम् powerless because of the hurry of ascent 'कुरु शनै शनै —but this दुर्योधन् was required to tell भानुमती *inferably* because भानुमती was in the excitement caused by the sudden gale of wind *climbing*

hurriedly II,21,7 '...कस्मादिदानीं न भूषयति' is an instance of पर्यायोक्त अलङ्कार. 'Why does Your Majesty not decorate the altar (वेदीम्) intended to serve the purpose of a seat' in plain terms would mean 'may Your Majesty occupy the *vedi*.' आसनार्थां वेदीं is भास्वती 'कस्मादिदानीं भूषयत्यासनार्धमलङ्करोति,' would have brought out the same meaning much more easily. But then a roundabout way of putting things or making proposals, queries etc. *is part and parcel of court life.* The *Queen's dear friend Suvadanā had to address His Majesty* दुर्योधन *in a way suited to life in palaces* II, 21, 8 'अनल्पम् एव अपहृतम्' is another पर्यायोक्त for 'विपुल (very much) अपहृतम्'. अप+हृ to do harm अपहृतम् is p.p.p. from it meaning 'harm has been done.' The expression has thus a predicative force. एव—certainly, definitely

(22) Construe - तनु अपि रेणु [अस्या] नेत्रयो आयतत्वात् महतीं बाधां विधत्ते। मन्द अपि उत्कम्प पीनस्तनभरितम् उर क्षिप्तहार दुनोति। मन्द अपि वात पृथुजघनभरात् अस्या वेपथु. वधन। कृशाङ्ग्याः अवयवै श्रान्त्या च त्वा [अस्या] सुचिरं खेद करोति। (स्रग्धरा)

The amount of dust particles (रेणु) finding entrance into the eyes of भानुमती due to the whirl wind is small. For, as can be inferred, भानुमती must naturally have closed her eyes as soon as dust began entering into her eyes. (vide दुर्योधन's 'उन्मील्य चक्षु.' after having reached the गम्भूह) But दुर्योधन (i.e. भट्टनारायण) says that the harm caused by the *small* amount of dust particles was *great* For, भानुमती's eyes were possessed of a great width (आयत wide, तस्य भाव आयतत्वम्, तस्मात्) or expanse. [Vide the exaggerated description of the width of eyes given by Sanskrit poets 'कर्णान्तायतलोचना, etc.'] This made it possible for the dust particles to have a greater scope to cause trouble. A less beautiful lady having eyes not half as expansive as those of भानुमती would not have been troubled to the extent to which भानुमती was troubled This is *poetic* reasoning It would be deemed as an indication of अरसिकता or अरसिकता to ask 'was the trouble *not distributed over a wider area, — was its poignancy, therefore, not* reduced relatively or comparatively?' Lovers (lunatics and poets) have a logic all their own. (2) Similarly the tremor (उत्कम्प) of the bosom was slight. But as the bosom (उर) of भानुमती was weighted (भर + इतच् according to 'तदस्य सञ्जातम्' इति तारकादिभ्य इतच्) by her well-developed or plump (पीन) breasts, it (the tremor) caused pain (दुनोति—present 3rd person sing from दु to cause pain) in a way in which the

necklace was thrown up (क्षिप्त हार यस्मिन् कर्मणि यथा तथा) Here too the logic is the same. A less beautiful lady with अपीनस्तनम् उरः would not have experienced even half the trouble of भानुमती (3) Even when the gait (lit going यात p p p from या to go 'नपुंसके भावे क्त') of भानुमती was slow (मन्द) or dull, due to the weight (भर) of her *broad* (पृथु) buttocks, भानुमती's trembling increased A less beautiful *lady with buttocks not पृथु like those of भानुमती naturally* would not have experienced that much tremor In the fourth line दुर्योधन sums up what is contained in the first three. The whirlwind (वात्या) with a [helping] hand given (दत्त हस्त यस्मै सा) [her – वात्या being personified] by her (भानुमती s) limbs (अवयवैः — such as आयते नेत्रे, पीनस्तनम् उरः and पृथुजघनम्) *causes* (करोति) *pain* (खेद) *to the fawn eyed* (मृगस्य अक्षिणी इव अक्षिणी यस्याः सा मृगाक्षी, तस्याः मृगाक्ष्याः which is an example of a बहुव्रीहि compound, where the first member – पूर्वपद – is an उपमानपद or word conveying a standard of comparison viz. मृगाक्षिणी eyes of a fawn. The peculiarity of this variety of compounds is that *the latter part of the former word* in the *compound* is dropped in the full compound—thus whereas मृगस्य अक्षिणी इव अक्षिणी यस्याः सा should have given मृगाक्ष्यक्षी the 'अक्षिन्' in the first member is dropped and the form of the compound is मृगाक्षी, other similar examples are उष्ट्रमुख, खरमुख etc— उष्ट्रस्य मुखम् इव मुख यस्य, खरस्य मुखम् इव मुखम् यस्य etc) for a very long time (सु–चिरम्) It need hardly be stated that the verse brings out how excessively attracted by भानुमती s physical beauty दुर्योधन is and विदग्धेच्छ that he is blaming or finding fault with the वात्या that has done भानुमती a lot of harm [with the subtle purpose of himself being in a position to win भानुमती's favour—or retain it for a long period] II, 22 1 सुवदना's proposal is accepted by all who, therefore, get themselves seated न आस्तीर्णम् (p p p आ + स्तृ to cover) अनास्तीर्णम् – not covered, bare न विद्यते आस्तीर्णं – आस्तरणम् इति यावत् according to 'नपुंसके भावे क्त' — यस्य, तदनास्तीर्णम् not having a covering is not wrong, but *is pedantic* किमिति – why ? कठिन च त शिलायाः तल च कठिनशिलातलम् accu sing as 'अधिशीङ्स्थासां कर्म' requires the द्वितीया of the place occupied when the root आस् is, as here preceded by the preposition अधि Thus – 'गिरिमध्यास्ते हरः while 'गिरावास्ते हर' Hara i e Siva dwells on the mountain'

(23) Construe [हे] करभोरु पवनाकुलितांशुकान्तम् [अत एव] त्वदूरुहारि

मम ऊरुयुग्मं लोलांशुकस्य [अत एव] मम लोचनबान्धवस्य तव जघनस्थलस्य चिरम् अध्यासितुम् पर्याप्तम् एव । (वसन्ततिलका)

'O you possessed of thighs like the outer edge of the hand from the wrist to the root of the little finger!' (करभाह करभे इव ऊरू यस्याः सा in this बहुव्रीहि compound where the first member viz. करभ is a standard of comparison the 'ऊ' in 'ऊरु' the latter member of the compound becomes दीर्घ i, e. ऊ, thus 'करभोरू' is the nominative singular in keeping with 'ऊरूत्तरपदादौपम्ये' पा 4,1,61, the सिद्धान्तकौमुदी having the following to say on the matter उपमानवाचिपूर्वपदमूरूत्तरपदं यत् प्रातिपदिकं तस्मादूङ् स्यात्। करभोरू।) where करभ = 'मणिबन्धादाकनिष्ठ करस्य बहि' according to अमर॰ This 'outer edge of the hand from the wrist to the root of the little finger' (करभ) is tapering, soft as well as fleshy A करभोरू is a lady with her thighs having these excellent qualities viz., softness, fleshiness and a graceful tapering shape. 'करभोरू' is nominative singular while 'करभोरु' is the form of the vocative singular दुर्योधन has thus paid भानुमती a tribute which she richly deserved He then says the pair of my thighs (मम ऊर्वो युग्मम् n) with the skirt (or end अन्त) of its garment (अंशुक) disturbed (or 'perturbed' आकुलित) by the wind (पवन) [and consequently], attracting (हारि) your eyes [towards it] is quite adequate or enough (परितः आप्त पर्याप्तम्), and it is definitely (एव) so, for your huge buttocks (जघन buttocks has स्थल' added to it in the sense of huge, broad, the compound being explained as जघन स्थलम् इव । उपमित व्याघ्रादिभि सामान्याप्रयोगे' पा 2, 1, 56 the meaning of the compound being 'महत् विस्तीर्ण वा जघनम्') to rest upon (अध्यासितुम् – infinitive from अधि + आस् to occupy, rest upon), with its garment fluttering (लोल = चञ्चल, unsteady and hence extremely attractive, to (lit relative of 'बान्धव) my eyes (लोचन) 'मम ऊरुयुग्म तव जघनस्थलस्य अध्यासितु पर्याप्तम' is a peculiar construction as it amounts to (a) मम ऊरुयुग्मम् पर्याप्तम् अस्ति (b) तव जघनस्थलस्य अध्यासितुम where 'अध्यासनाय would be grammatically correct, The subject of 'अस्ति' is pair of thighs,' while that of 'is adequate' for sitting) sitting or occupying or resting is the huge or broad जघन (जघनस्थल) This is inadmissible as per rules of Sanskrit grammar 'क्षमोऽस्मि विपदुदधे पर पारं गन्तुम् ।' I am capable of [crossing and thus] going to the other shore of the ocean of difficulty,' is a passage where the कर्ता of अस्मि and पारगमन (पारं गन्तुम्) is the same viz. अहं' (which is अध्याहृत). This is an instance of the correct use of the infinitive. Bhatta Nara-

yana's present construction cannot, however, be defended in any other way than by trying to make the most of a bad bargain and proposing (1) तव जघनस्थलस्य जघनस्थलेन इत्यर्थे according to 'षष्ठी शेषे' (genitive being used for the instrumental) मम ऊरुयुग्म परित आसन्न एव अभिलं लब्धम् एव and (2) 'तव जघनस्थलस्य जघनस्थलम् इत्यर्थे अध्यासितुम् अध्यासयितुम् इत्यर्थे आत्मनि उपवेशयितुम् इति यावत् पर्याप्त समर्थं क्षम वेत्यर्थे Here षष्ठी is used for द्वितीया and the primitive form 'अध्यासितुम्' is used in the sense of 'अध्यासयितुम्' i. e. with the *force of a causal* or प्रयोजक Such a use of the form of a root in the sense of the causal thereof is warranted by 'अन्तर्भावितण्यर्थे' i. e. with the sense of the causal concealed in, contained in that of the root. पवनेन आकुलित मंशुकस्य (वाससः) अन्तः यस्य तत् पवनाकुलितांशुकान्तम्—बहु० । लोलम् अंशुकं (वस्त्रं) यस्य तत्— बहु० (qualifying जघनस्थलम्) The pair of thighs of दुर्योधन has the garment's end or skirt disturbed and दुर्योधन says to भानुमती '[therefore] it *attracts your eyes*' One wonders whether this was a fact or दुर्योधन's mind's play according to 'कामी स्वतां पश्यति।' The लोलांशुक जघनस्थल of भानुमती is 'the friend (बान्धव lit. relative) of the eyes of दुर्योधन' i. e. it draws the eyes of दुर्योधन towards itself irresistibly This is 'उत्तान शृङ्गार' or erotic sentiment without restraint and the 'उत्तानता' of it would properly be appreciated (i. e. its *objectionable nature be grasped*) when it is recalled that this is represented on the stage (as the Veṇīsaṃhāra is a नाटक or दृश्यकाव्य). It has at the same time to be pointed out that the उत्तानता is *only a means to an end* and not an end in itself As would be evident from the sequel the 'bare *pair of thighs*' of दुर्योधन 'attracting the eyes' of भानुमती is to be construed with 'broken, broken' —an अमङ्गल or अशुभ indication of the fate of दुर्योधन, thus being भट्ट नारायण's aim In fact the entire second act has as its goal (1) presenting दुर्योधन in as unfavourable a manner as possible and (2) indicating the grim fate that is in store for him and his. Thus looked at, not only is the *uttāna s'ṛṅgāra not objectionable* but it is admirably suited to the dramatist's purpose of making the coming catastrophe cast its dark shadow before.

II, 23, 1 Hardly has दुर्योधन completed his sentence ending with 'मम ऊरुयुग्मम्' when there enters *all* of a sudden or unexpectedly (*this is* the significance of अपटीक्षेपेण—with the tossing of a curtain the rule being 'भग्नचित्तस्यपात्रस्य प्रवेशो, । तिरस्कारिणा ।) the chamberlain (कञ्चुकी) of दुर्योधन who was sent away apparently for getting the battle-chariot (सांग्रामिक (र)) ready The Chamberlain is all excited (or confused or embarassed

भ्रान्त) and exclaims '—देव, भग्नं भग्नम्' meaning 'Your Majesty [it is] broken, broken [indeed, O alas !]' The *audience connect* दुर्योधन's *words* 'मम ऊरुयुग्मम्' (II, 23, 4th line) *with the predicate* ' भग्नं भग्नम् ' *This is a clever device employed by* भट्ट नारायण *and has immense dramatic value* Not only the spectators witnessing the performance of the वेणीसंहार but *all on the stage* (सर्वे) gaze at the Chamberlain with fear or apprehension (आतङ्केन भयेन सहित यथा स्यात् तथा सातङ्कम्) All became conscious of the grimness of the suggestion of the connection between दुर्योधन's words and the confused utterance of the Chamberlain. II, 23, 3–8 This is a highly dramatic piece. Its effect would better be appreciated on the stage than when read in 'cold print' दुर्योधन asks 'by whom (was, what you say you alone know best, *broken ?*), The Chamberlain's answer is भीमेन — 'by the terrible ' the विशेष्य is not mentioned. But the audience takes भीमेन to be equal to भीमसेनेन (द्वितीयेन पाण्डवेन) The king (दुर्योधन) too asks, quite naturally 'of whom ?' [Who was the sufferer] The answer of the Chamberlain is '[that] of your honour' Thus the audience and the characters on the stage understand 'ऊरुयुग्मं भग्नं भग्नं भीमेन भवत ' दुर्योधन gets exasperated at this evil suggestion and hence shouts out 'ah ! what are you raving (प्रलपसि) ?' भानुमती's 'आर्य, किमनिष्ट मन्त्रयसे' is peculiarly feminine and full of a पतिव्रता's concern for 'आयुष्म' or 'my lord'—'what undesirable thing are you talking about or saying ?' (मन्त्रयसे–मन्त्र् to think, *later* (1) to give counsel as a result of thinking and (2) to speak, say, utter) II, 23, 9 His Majesty Duryodhana cannot be expected to be so very patient and gentle. Hence 'धिक् (fie upon you) अपण्डित (O raver !), O the lowliest (अपम्द) among the old (वृद्धेषु) ! what infatuation (वि + आ + मुह्) has overcome thee to day !' II, 23, 10 The Chamberlain's ' न कश्चिद्व्यामोह , सत्यमेव ब्रवीमि ' must have been received with a heart filled all the more with apprehension, by भानुमती It must have made दुर्योधन even more impatient of 'the nonsense' विनयंधर was indulging in And yet the Chamberlain was *not at all infatuated He was telling the bare* truth (सत्यम् एव).

(24) Construe भीमसेन मरुता भवत रथकेतन भग्नम् । [तत् च] किङ्किणीक्वाणबन्ध क्रन्दम् इव क्षितौ पतितम् । (भग्नम्)

The Chamberlain's sentence with all its words uttered in their proper order is now as follows भीमेन (भयंकरेण) मरुता (वायुना) भवत रथकेतन भग्नम् i e. by a terrific *wind* has the *flag of your chariot*

been broken'. The audience as well as the characters on the stage took Vinayandhara's cryptic utterance in the preceding lines (II, 23d to II, 23, 6) to have conveyed 'ऊरुयुग्मं भग्नं भीमेन भवतः' i. e. 'By Bhima has the pair of your thighs been broken'!' The Chamberlain adds in II, 24, line 2 that it is the flag of the chariot of दुर्योधन fell on the earth (क्षितौ) in a manner in which a wailing sound (आक्रन्द) or a cry of lamentation, as though (इव) was uttered (बद्ध lit. formed) by the jingling sound (क्वाण = 'क्वणु क्वणु' इति शब्दः, क्वाण thus is a ध्वन्यनुकारी or onomatopoetic word of 'खणु खणु' used of a sword or 'घणु घणु' of a big bell in Modern Indian languages) of the small bells [attached to the flag] (किंकिणी f a bell)

Before proceeding to what follows II, 24, it is necessary to pause a-while and point out that the whole episode beginning with 'ऊरुयुग्म' II, 23d and ending with II, 24 'क्रन्दमिव क्षितौ', is an example of what is technically known as a गण्ड or पताकास्थान. विश्वनाथ defines this as

यत्रार्थे चिन्तितेऽन्यस्मिंस्तल्लिङ्गोऽन्यः प्रयुज्यते ।
आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥

i. e. where while one matter is thought, another with the same (or similar) characteristic (तल्लिङ्ग) is brought in (प्रयुज्यते) as an adventitious something (आगन्तुकेन भावेन)— that is a *patakāsthāna*. Here दुर्योधन's pair of thighs was the 'चिन्तित अर्थ'. Quite adventitiously another is introduced by the Chamberlain who enters on the stage suddenly viz. 'रथकेतनम्', as learnt subsequently. The common characteristic between the two is brought about by the phrase 'भग्नं भग्नम्'— suggesting of दुर्योधन's ऊरुयुग्म that it was shortly to be broken. The same phrase 'भग्न' is literally true of दुर्योधन's रथकेतन in the sense that it is *already broken*. The p. p. p. is in the former case used in the sense of what *was to happen in future*. In the latter case it is to be understood as referring to what *has taken place*. विश्वनाथ adds in साहित्यदर्पण VI, 48 that the *third* out of the four varieties of this पताकास्थान is illustrated by our present passage. [Read अर्थोपक्षेपकं यत्तु लीनं सविनयं भवेत् ।

श्लिष्टप्रत्युत्तरोपेतं तृतीयमिदमुच्यते ॥

लीनमव्यक्तार्थम्। श्लिष्टेन सम्बन्धयोग्येनाभिप्रायान्तरप्रयुक्तेन प्रत्युत्तरेणोपेतम्, सविनयं विशेषनिश्चयप्राप्त्या सहितं सम्पाद्यते यत्तृतीयं पताकास्थानम्।

यथा वेण्यां द्वितीयेऽङ्के 'कञ्चुकी—देव, भग्नं भग्नम्।' up to क्रन्दमिव

स्थितौ ॥ (वेणी० २, २४). विश्वनाथ's observation on this is अत्र दुर्योधनोरुभङ्गरूपप्रस्तुतसङ्क्रान्तमर्थोपक्षेपणम् ।]

Sanskrit plays abound in instances of such पताकास्थानs. विशाखदत्त the author of the मुद्राराक्षस is very fond of them. In the first act he has used this device thrice. In the उत्तररामचरित भवभूति has used this. The former is contained in चाणक्य— (पत्रं गृहीत्वा स्वगतम्) किमत्र लिखामि । अनेन खलु लेखेन राक्षसो जेतव्यः । (प्रविश्य) प्रतीहारी — जेदु अज्जो । (जयतु आर्यः) चाणक्य. (सहर्षमात्मगतम्) गृहीतो जयशब्दः । The latter is illustrated by राम — किमस्या न प्रेयो यदि परमसह्यस्तु विरहः ॥ 38 ॥

प्रतीहारी:— देव, उपस्थित । Act I – उत्तररामचरितम् । Where उपस्थित construed by राम and the audience with 'विरहः' is later connected with 'दुर्मुख' the spy of राम. A moment's thought would bring out that these पताकास्थानs can thus suggest future events of either kind viz. those that are favourable (अनुकूल—Vide the example quoted from the मुद्राराक्षस) and those that are unfavourable (प्रतिकूल – Vide the instance from the वेणीसंहार which is प्रतिकूल to दुर्योधन and that from the उत्तररामचरित –I,38 and the following few lines)

II, 24, 1 'कम्पिते भुवने' when the [whole] world trembled it is only natural] 'भग्नं स्यन्दनकेतु ।' तत् किमिति—why are you then raving *impudently* (अप्रत) 'broken, broken' There *was no* impudence on the part of the कञ्चुकी. दुर्योधन is evidently angry at the evil suggestion. The poor कञ्चुकी becomes the victim of the anger for no fault of his than that in his concern for the master's banner of the chariot he came all confused and said 'भग्नं भग्नम्' which-as curious coincidence would have it followed immediately दुर्योधन's 'मम ऊरुयुग्मम्' । II, 24, 3-4 अनिमित्त— evil omen 'Please Your Majesty, no impudence is there on my part. Only *my devotion to my master* (स्वामिभक्तिः) makes me speak (मुखरयति— denominative from मुखर one who speaks=मुखरं करोति) II, 24,5-6 भानुमती too is anxious to have the evil averted (अन्तर्धीयताम् lit. let disappear) वेदघोष (recitation of वेदs) on the part of ब्राह्मणs satisfied (प्रसन्न) at the prospect of fees (दक्षिणा) to be given to them was—and even today is-regarded by orthodox sections of the community [in the days of the कौरवs and पाण्डवs as also those of भट्ट नारायण] as having an efficacy all its own against evil omens. II, 24, 7 दुर्योधन is not yet free from anger भवतया सहित यथा तथा सावज्ञम्– '... disdainfully. 'ननु' 'I say' पुरोहित — The family preceptor was expected to do all that was necessary for ensuring the well-being of his master, the king. He (the preceptor) was, therefore, expected to know the

Vedas including the *Atharva* with all its charms and indications The importance of पुरोहित who was पुर हित 'placed in front' in all matters pertaining to the king's safety is as old as the Ṛgveda. In the Ṛgveda वसिष्ठ claims that his successsful intercession on behalf of the king in whom he was interested was accepted by Indra – II, 24, 8 The Chamberlain goes away to inform the पुरोहित of दुर्योधन of the need for the evil being averted II, 24, 9 The female door keeper (प्रतीहारी) announces the arrival of जयद्रथ s (सिन्धुराज = जयद्रथ) mother and of दुःशला the one sister of the hundred sons of धृतराष्ट्र प्रतीहारस्य द्वारस्य भूमि तत्र प्रतीहारभूमौ at the door region प्रतीहार is that from which persons are sent back (प्रति ह्रियन्ते) if the king has no time to grant the visitor an interview II, 24, 13–14 दुर्योधन guesses as to why the two जयद्रथमाता and दुःशला must have arrived अभिमन्यौ वध तेन अमर्षिते – अमर्ष anger सजात यै, तै । II, 24, 15 प्रवेशय— imperative second person sing of the causal of प्र + विश् 'cause to enter', 'usher', II, 24, 19–20 Jayadratha's mother who is all apprehension, as becomes clear a little later, that अर्जुन would kill her son that very day before sunset seeks protection (परित्रायतां —'may protect from दुर्योधन who to her is a कुमार —'young prince.' Dus s'ala weeps bitterly II, 24, 21 दुर्योधन causes both of them, fallen at his feet, to rise and (उत्थाप्य— gerund of the causal of उद् + स्था) consoles जयद्रथ's mother अम्ब 'O mother' This is appropriate on the part of कुमार ' न विद्यते प्रतिरथ यस्य स अप्रतिरथ without a rival warrior, a matchless fighter अमर्षिता— अमर्ष + इन (possessive) अमर्षिन् m + ता (भाववाचक) the state of being one possessed of anger, or literally unforgiveness II, 24, 27 न अस्तम् इते अनस्तमिते (सुप्सुपा समास) दिवसस्य नाथे सूर्ये इत्यर्थ II, 24 29 ' अहो मुग्धत्वमबलानां नाम' मुग्ध–unsophisticated, innocent simple-minded + त्वं = मुग्धत्व simple mindedness दुर्योधन s remark shows his self confidence. His smile (सस्मितम्) had the same cause. Arjuna's vow was a matter of joy to him दुर्योधनस्य बाहु एव परिघ (bolt) तेन रक्षितस्य विपत्ति– calamity (the greatest viz death included in which case the word would be a euphemism) II, 27, 33 ते–पाण्डवs partisans and पाण्डवs अभिमन्यु was पुत्र to the former and बन्धु to the latter II, 27, 35, सर्वेषु जनेषु प्रसिद्धा—where प्रसिद्धा is an example of a word understood to mean not known at all, by विपरीतलक्षणा 'विपश्चित खलु भवन्त ।' in a similar way would signify ' मूर्खा खलु भवन्त ।'

(25) Construe मम आज्ञया दुःशासनेन हस्ताकृष्टविलोलकेशवसना पाञ्चाली राजचक्रपुरत गौ गौ ' इति व्याहृता । तस्मिन् एव [समये] स गाण्डिवधरः

पृथानन्दनः न आसीत् किं नु । क्षत्रियवंशजस्य कृतिनः यूनः तत् कोपास्पदं न किम्।
(शार्दूलविक्रीडितम्).

At my command (मम आज्ञया) Pāncāli—*daughter* of the *king* of the Pancālas—with her hair and garment unsteady (विलोल) or loose dragged as both were (आकृष्ट p p. p. from आ + कृष्) by his hand by दुःशासन was addressed (व्याहृता— p. p. p. of वि + आ + हृ to speak. ' was spoken to ' ' was addressed') 'as a cow' 'a cow ' [has this one become i. e. as helpless as a cow.] This was done in the presence (पुरतः— lit. in front) of my circle of kings (राज्ञां चक्रस्य) i. e. my vassals. Was the son of Pṛthā (lit. delighter नन्दयतीति नन्दनः पुत्रः) not at that very time (तस्मिन् एव supply समये) not a wielder (धरः) of the गाण्डिव bow? Was he indeed (नु) not having his celebrated bow in the hand? But what did he do on the occasion except helplessly watching the plight to which the Pancāla *princess* was reduced. Was that not the place (आस्पद i. e. metaphorically cause enough) of the wrath of a *young* person, descended (ज) from a kṣatriya race or dynasty (वंश) who had achieved all worth achieving (कृतम् अस्य अस्ति इति कृती तस्य कृतिन.)? The last two are rhetorical questions. (1) पृथा's son did wield his गाण्डिव bow (2) that certainly was a cause of anger to any young kṣatriya priding himself on having an achievement to his credit. Arjuna, however, did not raise even his small finger against Dus's'asana on the occasion — when there was more than enough provocation there. The conclusion is irresistible that Arjuna lacked spirit. ' He who did nothing on that occasion would certainly not do anything *now* ' यूनः, क्षत्रियवंशजस्य and कृतिन are significant (साकूत) epithets (विशेषण). The verse, therefore, is an instance of the परिकर अलङ्कार. II, 25, 1 जयद्रथ's mother tries to bring out the seriousness of the new situation as अर्जुन has sworn suicide if he failed in fulfilling his vow— न समाप्तः प्रतिज्ञायाः भारः येन स. असमाप्तप्रतिज्ञाभारः where प्रतिज्ञाभारः is a Sanskritism for a very heavy, ponderous, weighty vow i. e. difficult vow. II, 25, 3 'This then is a cause (lit. place) of joy and not dejection (विषाद)', says दुर्योधन who has unbounded self-confidence. उत्सन्न = p. p. p. for 'one who would soon enough be destroyed' (वर्तमान सामीप्ये वर्तमानवद्वा लट्) कुरूणां वंशे तद् एव परिवारः (paraphernalia, those who surround and protect some one) तेन वर्धित. महिमा यस्य तस्य —द० कृपः कर्णः द्रोणः अश्वत्थामा च आदौ येषां तेषां महारथानां पराक्रमेण द्विगुणीकृत- निरावरणः न आवरण cover, resistance यस्य स -विक्रम. (bravery) यस्य तस्य । 'का शक्तिः अस्ति नाम अपि प्रवेष्टुम् ।' is idiomatic Sanskrit.

The idiom has come down to modern Indian languages ('नाव देखील घेण्याची काय ताकद आहे ?') *It is necessary to point out that* भट्ट नारायण *has here* put the words 'गौः गौः' addressed to द्रौपदी in the mouth of दुःशासन The महाभारत, however, makes भीम remind दुर्योधन of these words which *he* (and not दुःशासन) had used while speaking to द्रौपदी The वक्रोक्ति (चमत्कृति) वादिन्s would regard this— as all similar alterations in a story derived from some earlier source – change calculated to heighten the effect of the story as an example of प्रकरणवक्रोक्ति.

(26) Construe धर्मात्मज यमौ च प्रति कथा एव न अस्ति। वृकोदरकिरीटभृतो. मध्ये एकः अपि कः विस्फुरितमण्डलचापचक्रः सिन्धुराज बलेन अभिषेणयितुं समर्थः। (वसन्ततिलका).

As regards (प्रति) the self–born (आत्मनः जात- आत्मजः) of Dharma i. e. युधिष्ठिर and the twins viz. नकुल and सहदेव there is no [need for a] talk even कथा एव नास्ति ('गोष्ट च नाही') is another idiom in Sanskrit that has come down to modern languages. Between (मध्ये) वृकोदर (= भीम) and the one wearing a किरीट i e. अर्जुन who is able to oppose with an army (सेनया अभियातुम् अभिषेणयितुम) the king of Sindhu i. e. जयद्रथ with the circle of his bow (चाप चक्रम् इव) [literally bow resembling a circle being ever bent as it is always in use] having a bright (विस्फुरित) halo about it ? Evidently क- समर्थ leads to 'न कश्चन।' विस्फुरित मण्डलं यस्य विस्फुरितमण्डल च तत् चापचक्रम (चापः चक्रम् इव) यस्य त,'विस्फु चापचक्रम adjective qualifying सिन्धुराजम्, II, 26, 2 भानुमती like all members of the fair sex is *cautious* and wants her husband to be so. This is the significance of 'यद्यप्येव तथापि' शङ्का= fear गुरु कृतायाः प्रतिज्ञाया. भारः यस्य सः has the force of a cause. Thus गुरु भारः= गुरुकृतप्रतिज्ञाभारत्वात. The sentence thus is an example of the काव्यलिङ्ग अलङ्कार. II, 26, 3 The old lady appreciates the opportune remark (कालोचित अभिहितम्) of भानुमती *Intuitively* both जयद्रथमाता and भानुमती smelt danger in adopting an attitude of self complacence in respect of अर्जुन especially after his vow. II, 27, 5 'आ' shows great displeasure 'ममापि नाम शङ्कास्थानं पाण्डवाः ।' This is another instance of भट्ट नारायण's use of '*kaku*'.

(27) Construe. रेणुग्रस्तार्कभासां प्रचलदसिलतादन्तुराणां बलानां कोटयः. कोदण्डज्याकिणाङ्कैः अगणितरिपुभिः कङ्कटोन्मुक्तदेहैः. श्लिष्टान्योन्यातपत्रैः सितकमलवनभ्रान्तिम् उत्पादयद्भिः मे भ्रातृभिः आक्रान्ताः [सत्यः] समरे दिशि दिशि संपतन्ति। (स्रग्धरा).

दुर्योधन gives the reason why पाण्डवs are no cause of fear to *him* at any rate. Crores (कोटय.) of armies (बलानां) which have swallowed (ग्रस्त) or obscured the lustre (भास्) of the sun (अर्क) by the dust (रेणु),

which are uneven or bristling (दन्तुराणि) with sharp swords (lit creeper-like swords असय लता इव) quickly moving (प्रचलन्त्य) [as they are brandished by the brave warriors], commanded (आक्रान्ता going with कोटय) by my brothers fall together (सपतन्ति) i e. attack simultaneously, in the battle, in every direction (दिशि दिशि) – my brothers possessed of bodies that have scars left by the strings of their bows (कोदण्डानां मनुषा ज्यया किण-एव अङ्क येषां ते), who have not counted their enemies (न गणिता रिपव ये) and who have bodies which have thrown off (उन्मुक्त) the armours (कङ्कट = कवच armour), and causing to produce (उत्पादयद्भि inst. plural of the present participle from the प्रयोजक or causal of उत् + पद्) the illusion (भ्रान्तिम्) of a forest (वन) of white (सित) lotuses (कमल) on account of the umbrellas (आतपत्रै— आतपात् त्रायते इति आतपत्रम् i. e that which protects from the heat of the sun) of one another that have clung (श्लिष्ट) to one another (अन्योन्यम्) यद्वा कवचै उन्मुक्ताः देहा येषां ते or alternatively उन्मुक्ता कङ्कटा यै the change in order being accounted for by 'अहिताग्न्यादित्वात् परनिपात' न दृष्टा येषां तै agreeing with भ्रातृभि प्रचलन्तीभि असिलताभि दन्तुराणि नतोन्नतानि इत्यर्थ, तैर्न going with बलानाम् श्लिष्टानि (closely clinging) अन्योन्यैषाम आतपत्राणि येषा ते । आक्रान्ता –(1) commanded (2) overpowered When armies in their crores commanded by his valiant brothers are running in all directions, why should दुर्योधन have any fear or apprehension—and that too from the पाण्डवs ? II, 27, 1 विज्ञात पाण्डवाना प्रभाव (= प्रभावाभाव by विपरीतलक्षणा) यथा मा विज्ञात पाण्डवप्रभावा vocative is विज्ञात प्रभाव (like 'शाले' from शाला)

(28) Construe यथा दु शासनस्य हृदयक्षतजासृक्पाने गदया च दुर्योधनस्य ऊरुभङ्गे तेजस्विना पाण्डवाना प्रतिज्ञा तथा समरमूर्धनि जयद्रथवधे अपि ज्ञया। (वसन्ततिलका)

The vow (प्रतिज्ञा) of पाण्डवs, possessed of lustre (तेजस्विनां here = तेजोहीनानाम् by विपरीतलक्षणा) in respect of the slaughter of जयद्रथ too at the fore front (मूर्धन्) of the battle is to be known to be [just] like that (तथा) like which (यथा) was their vow regarding drinking (पान) of the blood (क्षतात् जायते इति that which arises out of a wound, 'blood') from the heart of दु शासन, or like which (यथा) was their vow in respect of the breaking (भङ्ग) of the thighs of दुर्योधन with the mace (गदा) As nothing turned out of the two earlier vows, nothing would turn out of this new vow II, 28, जैत्र रथम् उपकल्पय get ready my chariot which gives victory (जेतु शील यस्य स जेता, स एव जैत्र) प्रगल्भ bold, far too much bold च असौ पाण्डव च मिथ्या या प्रतिज्ञा तया यद् वैरस्य loss of complexion तत् म्पादितम्

(caused to be secured or brought about) दारुण पूतन् purified by a missile. न तादृशम् । i e due only to the non-fulfilment of the vow. पाण्डवस्य मरणम् उपदिशामि is a पर्यायोक्त for पाण्डव हन्मि, present being used in the sense of future (वर्तमानसामीप्ये वर्तमानवद्) In response to दुर्योधन s 'कः कोऽत्र भोः' the Chamberlain enters, his प्रवेश being duly सूचित by दुर्योधन's own words and informs दुर्योधन that his victory – bringing chariot is ready

(29) Construe उद्घातक्वणितविलोलहेमघण्टं प्रालम्बद्विगुणितचामरप्रहासं नियमितवल्गिताकुलाश्वं शत्रूणां क्षपितमनोरथं अयं ते रथं सज्जः [अस्ति]। (प्रहर्षिणी).

Here [is] ready (अयं सज्जः) your chariot (ते रथः) the unsteady (विलोल) golden bells (हेमघण्टा) of which have produced a jingling sound (क्वणिता) on account of joltings (उद्घातैः) the loud laugh (प्रहास) i.e. the brightness of the chowries (चामर) of which is doubled by the garlands suspended from it (प्रालम्ब) the horses (अश्वाः) of which are perturbed (आकुल) as their trotting (वल्गित = वल्गन) was brought under control (नियमित) and one which has destroyed (lit caused to decay क्षपित p p p. of the causal of क्षी to decay) the cherished desire of the enemies– 'शत्रूणां क्षपितमनोरथ' in fact ■ made to duty for 'क्षपितशत्रुमनोरथ' The dissolution is शत्रूणां क्षपितः मनोरथः येन सः' —वृ० II, 29, 1-2 दुर्योधन asks भानुमती to enter the inner apartment. He himself repeats यावदहमपि पाण्डवस्य and walks about *Exeunt omnes* The second act comes to a close, here.

To proceed to an analysis of the contents of the second act It is evident that this act consists of two parts. The first is made of the *viskambhaka* or prelude which as is only meet is वृत्तवर्तिष्यमाणानां कथांशानां निदर्शक । Thus from what दुर्योधन's chamberlain [who ■ the only preson to appear on the stage in the *viskambhaka*] says, it is gathered that दुर्योधन is keen on knowing the whereabouts of भानुमती who left that morning without as usual having taken her leave of the king His Majesty दुर्योधन wanted first to see भानुमती and then proceed with the purpose of congratulating the chiefs of the army such as Karna, Jayadratha etc. on their having put Abhimanyu to death From विहङ्गिका ■ maid-servant whom the Chamberlain sees at some distance from him he learns that भानुमती has paid her customary respect to the elders and has commenced a vow from that day and is at the moment in the *bālodyāna* The Chamberlain s observation Bhanumati though a woman is ■ be preferred to His Majesty who when the strong Pāndavas have secured the help of Vāsudeva is even now experiencing or wishing

to experience, the pleasures of the inner apartment' may appear to be innocent. Actually it is fraught with an amount of meaning and in a way prepares the reader for what Duryodhana does throughout the following portion – the main scene–of the second act. The Chamberlain is surprised that Duryodhana is not in the least pained that Bhīṣma has been made to lie on a bed of arrows by the Pāṇḍavas and that 'His Majesty' is delighted at the slaughter of Abhimanyu a young soldier, all alone, with the bow cut into pieces, Abhimanyu–whom a large number of veterans on the Kaurava side attacked simultaneously. The old servant in the harem of Duryodhana is hoping against hope when he observes 'fate would by all means do what is to our good.' He then leaves with the purpose of acquainting Duryodhana with the whereabouts of the Queen (i. e. Bhanumati)

As the curtain goes up after the *viṣkambhaka* is over, there are discovered on the stage Queen Bhanumatī seated along with her friend Suvadanā and maid servant or *ceṭī* Taralikā. From their conversation the reader (or spectator) gathers that the friend and the maid–servant are trying to impress on Bhanumatī that she need not grieve so much on account of a dream — very inauspicious indeed— that she had seen. In dreams people see all sorts of things' the clever maid–servant points out to her. Both bring out that the evil effect of an inauspicious dream can be counteracted by appropriate religious rites. They are very keen on learning the details of the dream from Bhanumatī who asks for some time to recollect the same.

At this juncture appear at another end of the stage Duryodhana and his Chamberlain. Duryodhana exults in the slaughter of Abhimanyu by Drona, Karna etc. To the question what praise could be bestowed on the Kauravas who killed Abhimanyu who fought single – handed an overwhelming number of his adversaries, the reply of Duryodhana is 'the same praise which the Pāṇḍavas won on having killed old Bhīṣma, having placed S'ikhandi at the fore – front' Duryodhana does not have any moral turpitude on account of what his helpers did before getting rid of the young warrior Abhimanyu. Duryodhana then proceeds to say that before long he would kill the son of Pandu with his relatives, friends, servants, sons etc. but actually says 'सबन्ध निहनि ससुत न चिरात्

पाण्डुसुत सुयोधनम् ।' The slip of tongue on the part of his master is pointed out with due humility by the Chamberlain It is easy to see that दुर्योधन was not a little upset since early in the morning that day as भानुमती had left without taking her leave of him (' माम् अनामन्त्र्य प्रातरेव निष्क्रान्ता इति व्याक्षिप्तं मे मन ।') The slip of tongue had a deeper reason–the disturbed state of mind. The master and the servant are impressed by the beauty of the balodyana which appears to advantage in the morning and both are vocal about the aspects of beauty that strike them As they draw near the place where भानुमती, सुवदना and तरलिका were seated–though the latter do not become aware of their arrival–the Chamberlain points out to Duryodhana 'here Your Majesty is Bhanumati being waited upon by Suvadana and Taralika' The very next moment, the Chamberlain is dismissed, having been entrusted by his master with another mission viz of getting his war-chariot ready

Not having any idea that Duryodhana is there in close vicinity, Bhanumati narrates the dream to her friend and maid 'A *nakula* possessed of handsomeness exceeding the divine one killed, in front of me, a hundred serpents' The king decides to have himself screened by a network of creepers there and overhear the confidential talk of the three He bears the remark of Bhanumati's friend 'enough of anguish' and starts guessing what must have been the cause of Bhanumati's anguish He at least cannot guess any, except that as he was very dear to Bhanumati as also sole resort of her heart, 'she must have created in imagination some slight fault or offence on my part and out of jealous love filled herself with anguish.' The next moment he hears Bhanumati say she was 'उत्सुका' as also 'हृतहृदया to see the, अतिशयितदिव्यरूपी नकुल' It is now दुर्योधन's turn to be full of anguish. His jealousy is aroused by the word 'नकुल' whom भानुमती described as handsome to the extent of surpassing divine handsomeness. He rushes to the conclusion that Bhanumati had fallen in love with Madri s son Nakula, [the fourth Pandava] Bhanumati goes down in his esteem and becomes 'a bane of a wife' a 'veritable stigma on the noble family in which you were born' He further learns how 'नकुल' followed Bhanumati into the bower of creepers and is convinced that Bhānumatī has reached the limit of wantonness The last detail is even more upsetting

'सप्पगब्भपसारिअकरेण अवहिदं मे त्थणंसुअं' 'in a very bold manner having stretched out his hand, by him was removed my breast-garment' In fact भानुमती was conveying to her friend and maid that the mongoose or ichneumon she saw in the dream had a serpent in its hand which latter the mongoose stretched out and with which it removed her breast garment–Duryodhana is all anger He resolves to put Nakula, Mādri's son to death But on second thought he realises that it was Bhanumati herself who had first to be punished. Fortunately Bhanumati's words ' स्वप्नान्तरेण प्रतिबोधितास्मि' enable him to guess that it was only a dream she was narrating Suvadana's words 'let the water of the sacred rivers, the blessings of Brahmanas and the enkindled fire fed with oblations destroy whatever is calamitous in this' convince him 'स्वप्नदर्शनम् अत्र एतद् अनया वर्णितम्' 'this one has described what she just saw in a dream' The friend of Bhanumati tells her like a really affectionate person, the plain truth though she knows it would be deemed unpalatable or bitter '*the whole of this dream indicates what is inauspicious*' [The reader feels that Suvadana is here voicing Bhatta Nārāyana's own thought. The dream has been used by the author with the sole purpose of preparing his audience or readers for the end of the play, totally unfavourable to Duryodhana and Bhānumati] Duryodhana tries to take the inauspicious dream lightly 'Some dreams are inauspicious but some others, are auspicious But *his left eye begins throbbing The number hundred, he sees refers unmistakably to him with his brothers* He decides, however, not to attach any importance to the dream 'All dreams bear fruit in a manner full of accident. There is no scientific explanation that can be offered in respect of the phenomenon'

Both Bhanumati and Suvadana are attracted by the beauty of the lord of the day 'He has rendered the region of the earth tawny, *he is very difficult to look at, like the enemy who has fulfilled his vow*' The words of Suvadana again are the words, of the author of the play Bhānumati asks her maid-servant to bring for her the vessel containing worship-material as she wants to worship the 'thousand rayed one' Duryodhana who has been waiting all the while for an opportunity to draw near Bhanumati dismisses the maid-servant with a sign and himself proceeds to hand

in to Bhānumatī the worship material The friend of Bhānumatī is pained at the violation of Bhanumatī's vow, now that the king had come on the scene Duryodhana touches the hand of Bhānumatī while giving her the material for worship and as he experiences the pleasure of the touch he drops down the flowers This is the worst *as'ubha nimitta* Bhānumatī rebukes with the words 'oh the blunder of the servant ! ' but [redacted] confused to find on turning around that it was 'her lord' that was there The gallant in Duryodhana is uppermost 'This servant is not skilled in service of this type May the queen punish him' he says Bhānumatī is all bashfulness She then begs permission to observe [redacted] vow for the accomplishment of the cherished desire of my lord' more than for counteracting the evil of the dream. Duryodhana lays bare his mind by saying अह दयितया सहत स्वेच्छया विहरामीति' एतावन्त एव मनोरथा ।'. [A careful reader is reminded of the remark of the Chamberlain in the *viskambhaka* 'अथापि भन्न पुरविहारसुखमनुभवति ।'] All too unexpectedly, there [redacted] a tumult behind the curtain A storm is raging. The storm *is terrific in its aspect Trees have there branches scattered* in several directions, friction between branches make columns of smoke rise in space Bhanumatī being full of apprehension embraces Duryodhana who regards the whirlwind as his friend as it has helped him have his heart's desire fulfilled They go up the artificial moun tain and seek shelter in the inner chamber which is closed and there fore safe Duryodhana disapproves Bhānumatī's sitting on the hard slab of stone and proposes that she should occupy *the pair of his thighs, adequate for accomodating her broad buttocks* The very next moment the Chamberlain enters with the toss of a curtain He is all confused and shouts out broken, broken ' All on the stage–दुर्योधन, भानुमती, सुवदना – look up in fear The accidental coming together of दुर्योधनs' words 'my ample pair of thighs and those of the Chamberlain 'broken, broken ' is hated by Duryodhana and deemed undesi rable by Bhanumatī The Chamberlain takes some time to add ' is the banner of your chariot by the terrible wind' Even ' भीमेन ' put all in mind of Bhīmasena [Here the author employs the Chamberlain as his mouth-piece The audience is given to know beforehand what is going to happen to Duryodhana at the hands of the second Pandava] Disdainfully does Duryodhana send the Chamberlain away to report

the inauspicious indication to the family preceptor.

Jayadratha's mother and Dus's'alā, Duryodhana's only sister are ushered in at Duryodhana's command. They have learnt that Arjuna has declared that he would put to death Jayadratha [who had played an important part in killing Abhimanyu when the latter was all alone] before sun set that day or commit suicide. Duryodhana who is full of self-confidence and regards the might of his army as invincible welcomes Arjuna's vow 'Then to-day Yudhishthira is sure to be destroyed along with his brothers,' he says 'the Pāndava's anger has ever proved impotent; you are grieving when in fact you should rejoice; the third Pāndava dare not even so much as utter the name of your son Jayadratha with his bravery rendered two fold by Krpa, Karna, Drona, As'vattaman and other great warriors'. Bhānumati tries to point out, with becoming modesty, that Arjuna who has shouldered the heavy responsibility of the vow, is cause enough of apprehension Jayadratha's mother appreciates the caution of Bhānumatī as only appropriate or what is demanded by the hour Duryodhana tries to inspire confidence in both, particularly Bhanumati, by describing the great valour of his brothers who lead crores of troops in all directions and by pointing out that this vow of Pandavas is sure to result in identically the same thing in which their vows of drinking the blood of Dus's'āsana and that of pulverising Duryodhana's thighs with the mace resulted. In plain words, Arjuna's vow, like the two vows of Bhima are not going to be fulfilled at all. He says he would go and instruct the boastful Pāndava in 'death which is ignoble as it is not purified by a weapon' No sooner are these words of Duryodhana uttered than does the Chamberlain appear to announce that the war-chariot is ready. Duryodhana asks Bhanumatī to repair to the inner apartment, himself re-iterating his determination to teach the boastful Pāndava the indignity of death by suicide. All go out and the second act comes to a close.

Act III

III,0,2 विकृत (hideous) वेष (dress) यस्या: सा विकृतवेषा. This is in the fitness of things as the dress is that of a राक्षसी. III, 0, 3

The laughing (वि–हसन) of the राक्षसी too is विकृत परितोषेण महित यथा स्यात् तथा सपरितोषम्—अव्ययीभाव. This too is only natural as the राक्षसी has been of late been able to store ample food to her [and her husband's] liking

(1) Construe हतमानुषमांसभोजने वसाभि: कुम्भसहस्रं सञ्चितम्। अनिशं शोणितं पिबामि च। वर्षशतं [यावत्] समर: भवतु। (सुन्दरी).

'At the banquet (भोजने) where flesh of men that have been killed is served as food, [by me] has been stored a *thousand* pitchers *with fat* (वसा f).' Incessantly do I drink (पिबामि) blood (शोणित = रुधिर). [How I wish] the war should last (lit. be भवतु) for a hundred years.' The *Pravesaka* deserves to be studied carefully from more points of view than one. After the *uttana s'ringara* in the second act, भट्ट नारायण presents *bībhatsa rasa*, though of course within limits in the *prave'saka* that is the connecting link between the 2nd and the 3rd acts. There are many who seriously doubt the claim of *bibhatsa* to being regarded as a *rasa* The modern tendency is to exclude *bībhatsa* from the list of Sentiments or Rasas. The argument advanced is that 'delight or 'joy' which is what '*rasa*' means, or ought to give, cannot be had from such stuff as consists of objects that produce disgust in our mind To read about *flesh, fat* and *blood* [and a *thousand pitchers filled with fat*, and to learn that some one like the Rakṣasī in this Pravesaka, "wishes that the war should continue to a period of full hundred years] is certainly what no cultured person would like. The conclusion, therefore, is that बीभत्स should be, nay ought to be dropped from the list of *rasas* though this may be going against what Bharata in his work, the नाट्यशास्त्र has said. *As against this, it is necessary to point out that a नाटक is a thing of the stage, a दृश्य काव्य primarily* and that whether 'बीभत्स' can or cannot give us delight – of course such as works of art are capable of giving — is to be tested by the one reliable criterion viz. experience. It is the stage-effect that would be the real touchstone. Without going into further details this much may be stated that experience shows that *if properly enacted, the Pravesaka between the 2nd and the 3rd acts in the Venisamhara does give the sort of delight that works of art are legitimately expected to give* भट्ट नारायण is busy taking his readers to the battle field He wants to acquaint his readers with the answer

to their query 'what happened to Bhīma's vow of wreaking vengeance on Duryodhana and Duśśāsana?' A *balodyana* or a quadrangle of Draupadī are now out of question The *bibhatsatā* of this part of the play is exploited by the dramatist admirably in the interest of his purpose i e. showing how भीमसेन carried out his resolve. It is hoped that an opportunity of *witnessing a good perfor mance of the Veṇīsamhara* would help many arm-chair students of 'Rasas' or 'Sentiments' to modify their opinion about the inadmissibility of *bibhatsa* in the fold of *rasas* बीभत्सता out of proportion in a work of art which is to be read (श्रव्य काव्य) may reasonably be ruled out But बीभत्सता within limits in a play of the type of the वेणीसंहार which is to be *staged* rather than read is perfectly all right. It only enhances the delight of the spectator who watches the development of the plot of the play as it unfolds itself act after act on the stage. The issue should not be decided on any *a priori* considerations The proof of the pudding is in the eating

'बपद्यन समर भवतु।' is a characteristic utterance throwing light on the inner working of the mind of those to whom war opens out a vista of fields fresh and pastures new The Rakṣasī depicted by भट्ट नारायण anticipated centuries ago 'vested interests' of our own times—vested interests to whom war is a golden opportunity and peace a dull drab affair III, I, 8 नृत्यन्ती-the राक्षसी dances out of sheer joy III, I, 8-9 Even in our own times many hanker after what is similar to पयाभरितकोष्ठागार गृहम् a house in which the store (कोष्ठागार) would be filled (भरित) to overflowing (पर्याप्त) The राक्षसी envisages her house being full of मांस शोणित 'flesh and blood.' The modern representatives of the Rakṣasī too want to flourish at the expense of millions who are ground down but in a slow process where every moment they are parting with their flesh and blood, sacrificing them at the altar of those who are in a position of advantage. III, 1, 10 The husband's name is significant रुधिर प्रिय यस्य स रुधिरप्रिय ' cf मिद्धार्थक' समिद्धार्थक names of characters in the मुद्राराक्षस of विशाखदत्त, which too are significant शब्दापयिष्ये—'I shall call out to,' form of the future Ist person sing from the denominative of शब्द — शब्दयत = शब्द करोति III 1, 12 तथाविध of that kind i e. of the kind of the राक्षसी hence विस्तब्ध III, 1, 13 The person playing the role of the राक्षस gesticulates (नाटयति) fatigue (श्रमम्)

V 15

(2) Construe यदि प्रत्यग्रहतानां मांसम् उष्णं रुधिरं च लभ्येत तत् (= तर्हि) एव मम परिश्रमः क्षणमात्रम् एव लघु नश्येत् ।

प्रत्यग्र lit. fresh here used adverbially (प्रत्यग्रं हतानाम्) 'recently killed, just killed' The blood the राक्षस longs for is 'warm' (उष्ण) If these two (मांस, रुधिर) are available, his fatigue (परिश्रम) will *quickly* (लघु) be destroyed though only for a (एव) just *a short while.* He is bound to be hungry and thirsty again, a राक्षस that he is. III, 2, 1-2 'वत्स प्रिया मे वसागन्धा' 'वसाया गन्ध इव गन्धः यस्याः सा' one smelling like fat. 'Worthy wife of a worthy husband' The former is 'रुधिरप्रिय' The better half is 'वसागन्धा' 'समानयस्तुल्यगुणं वधूवरं चिरस्य वाच्यं न गतः प्रजापतिः ।'

(3) Construe रुधिरासवपानमत्ते रणहिण्डनसज्जगात्रि [मम] प्रिये, कस्मात् [हेतोः] मां शब्दायसे, पुरुषसहस्रं हतं श्रूयते ।

रुधिरम् एव आसवः (beverage, wine, from आ + सु to press) तेन मत्ता तत्सम्बुद्धौ । रणे समरभूमौ हिण्डनेन सज्जन्ति (nominative plural from सज्जस् n) गात्राणि यस्याः तत्सम्बुद्धौ । श्रूयते – is heard, is learnt. III, 3, 2 प्रभूता च असौ वसा च तस्याः स्नेहः (oiliness) तेन चिक्कणम् (greasy). cf 'मा कस्यापि तपस्विन इङ्गुदीतैलचिक्कणशीर्षस्य आरण्यकस्य हस्ते पतिष्यति'। शाकुन्तल II कोष्णम् – slightly warm नवरुधिरम् and अग्रमांसम् are the daintiest of dishes *from the point of view of the couple.* III, 3, 14-15 इत्यानां मदगजतुरङ्गमाणां शोणितवसयोः समुद्रः तेन दुःसञ्चरे (that which is difficult to move about in) अग्र हृदय मांसम् – i. e. flesh of the heart. बलवत् is an adverbial expression meaning 'strongly' excessively' 'very much' cf 'बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेतः ।' शाकु॰ Act I III, 3, 20 'अद्यापि स्वामिनो हिडिम्बायाः घटोत्कचशोकः न उपशाम्यति ।' is a question 'does grief for घटोत्कच not get itself allayed yet?' This is what the प्रवेशक acquaints the readers or the spectators with as a वृत्तकथांश. Now घटोत्कच has already been killed by कर्ण. The former was the son of भीम and हिडिम्बा (a राक्षसी whom भीम had married) III, 3, 28 हस्तिनः मस्तके हि कपाले (in the skull) रुधिरम् । उपदंश – that which is served so as to be by the side (उप) of the main dish and that which a person bites now and anon so as to be able to eat the main dish with zest, a condiment. Skull of an elephant is the receptacle, flesh of heart the condiment! III, 3 36 'पुरुषशत' has the following additions [illegible], [illegible], [illegible] the lord of [illegible], [illegible], [illegible] are no more. III, 3, 9-42 The राक्षस is pleased mightily to see how his wife has proved to be an ideal housewife' ([illegible]) '[illegible]' has come down to modern Indian langu-

ages in the same form 'जन्मार्थं दारिद्र गेह, मैलं or मित्र्य' 'हविर्गानम्'— arrangement, plan, *order* pertaining to the same. III, 3, 51-53 हतानां मानुषाणां शोणितस्य नदी तस्या दर्शनेन प्रनष्टा बुभुक्षा (hunger) पिपासा (thirst) च यस्य स — ब० —तस्य । 'इहैव मे स्वर्गलोकः भविष्यति'—another happy phrase 'even here (on the surface of the earth) there will be the heavenly world' i. e there would be paradise on earth कुम्भ—a pitcher or big earthen vessel in which generally water is stored संचिनु — Imperative 2nd person sing from सम् + चि to collect III, 3, 57 60 This gives the readers an idea of the 'वर्तिष्यमाण कथांश'—भीमसेन has vowed to drink the blood of दुःशासन — 'this has to be drunk by us after having entered into his (भीमसेन's) body III, 3, 61 The राक्षसी is all joy to learn the 'promotion' given by हिडिम्बा to रुधिरप्रिय, or the special 'mission' to which he has been appointed III, 3, 66-67 'Here is द्रोण being killed, having been dragged, by धृष्टद्युम्न who is using his sharp sword (असिपत्र) for the purpose. This too is intended to prepare the audience for the वर्तिष्यमाण कथांश to follow in the main scene of Act III viz., अश्वत्थामन्'s शोक for his departed father केशेषु आकृष्य-having been dragged by the hair This is the second केशग्रह in the play The first was that to which द्रौपदी was subjected by दुःशासन III, 3, 68-69 The राक्षसी is elated, what is going to cause अश्वत्थामन् to have himself plunged in the ocean of grief is the cause of हर्ष to the राक्षसी 'वधिविणाश्वाय' and not कश्चिदपि च but 'सदैव हर्षेति रुधिरमत्स्य' or better 'वस्यचिद्वर्षेति रतिः प्रहव खल्वपरस्य' What is poison to one, is food to another III, 3, 71-72 The राक्षस points out to the राक्षसी, however, that she is mistaken in her idea about the prospect of a nice opportunity of drinking blood. The राक्षस knows better 'गल दहदह प्रविशति' i. e. [A Brahmana's blood] burns the throat of a person as it enters it III, 79-81 This is intended to introduce the main scene 'Asvatthāman, beside himself with rage, is drawing even in this direction, his sharp sword having been drawn out of the sheath' Safety first, let us hie, lest he kills us' III, 3, 82 For the definition and other details of a प्रवेशक vide our note on विष्कम्भक at the beginning of the 2nd act The important part of the definition is 'अनुदात्तोक्त्या नीचपात्रप्रयोजित । अङ्कद्वयान्तर्विज्ञेय —' The language used in this प्रवेशक is *not* Sanskrit i. e. it is अनुदात्त उक्ति, the characters are नीच i. e. neither उत्तम nor मध्यम as the राक्षस and राक्षसी certainly cannot be regarded as being of the highest or the middling type. Theirs is the lowest rung of the

ladder III, 83 आवृष्टे खड्गम् येन सः । The प्रवेश of अश्वत्थामन् is already सूचित ('न असूचितस्य पात्रस्य प्रवेशो भवेत्।').

(4) Construe अद्य [मम] पुरः महाप्रलयमारुतक्षुभितपुष्करावर्तकप्रचण्डघन-गर्जितप्रतिरवानुकारी [अत एव] श्रवणभैरवः स्थगितरोदसीकन्दरः अभूतपूर्वः रवः समरोदधेः मुहुः कुतः [भवति]। (पृथ्वी).

On what account (कुतः) does there [arise—भवति] before me (मम पुरः), again [and again मुहु,] a sound (रव), that never was there before (पूर्वं प्रथम भूत भूतपूर्वः, न भूतपूर्वः अभूतपूर्वः — unprecedented), that imitates (अनुकार imitation + इन्) the reverberation or echo (प्रति — रव lit counter sound) of the rumbling or thundering (गर्जित) of the huge (प्रचण्ड) पुष्करावर्तक clouds agitated (क्षुभित) by the great (महा) wind (मारुत) at the time of the universal destruction (प्रलय)?

महान् च असौ प्रलये (प्रलयकाले इत्यर्थः) मारुत तेन क्षुभिता पुष्करावर्तका (इति ख्याता.) प्रचण्डा घना तेषा गर्जितं (गर्जनम् इति यावत्) तस्य प्रतिरवः तम् अनुकरोति इति महाप्रलय रवानुकारी or... पुष्करावर्तकाना प्रचण्ड (terrible) घन (deep) गर्जित तस्य प्रतिरव तम् अनुकरोति इति Why is such a sound arising in front of me, which is terrific (भैरव) or frightful to the ear (श्रवण = कर्ण) and which has filled (स्थगित) the hollow (कन्दर) between the two worlds (रोदसी) i e between the earth and the heavenly world? श्रवणयो: कर्णयो: भैरव or श्रवणे आकर्णने (in listening or to listen to) भैरव। स्थगित व्याप्त रोदस्यो: द्यावापृथिव्यो: कन्दर येन स स्थगितरोदसीकन्दर'। Regarding पुष्करावर्तक it has to be noted that they are two classes of clouds viz. पुष्करs and आवर्तs (or आवर्तकs – स्वार्थे क) There are two more संवर्त and द्रोण. The characteristics of these are stated as follows 'आवर्तो निर्जलो मेघः संवर्तश्च महोदकः। पुष्करो दुष्करजलः द्रोणः सस्यप्रपूरकः।' Obviously III, 4 does not refer to पुष्कर and आवर्त of this kind. It is to be remembered that अश्वत्थामा is envisaging clouds that appear at the time of the universal destruction and they, therefore, must be full of water. Thus 'पुष्करं जलम् आ समन्तात् वर्तयन्ति क्षिपन्ति इति पुष्करावर्तकाः' 'those that shower ample water on all sides' is the correct explanation of the term पुष्करावर्तक here. These are known from mythological accounts to have arisen from the wings of mountains clipped by Indra. Kālidāsa refers to the race of clouds, known the world over, of the Puṣkarāvartakas. It was in that race that the cloud whom the Yakṣa saw and requested to convey his message to his beloved wife at Alakā was born. Vide 'जातं वंशे भुवनविदिते पुष्करावर्तकानां जानामि त्वां प्रकृतिपुरुषं कामरूपं मघोनः।' — मेघदूत 6 ab (p. 6 of our second edition of

the *khaṇḍakāvya*) III, 4, 1 अश्वत्थामा reflects and conjectures — he is quite sure that his conjecture is right (ध्रुव) — that this sound must be due to the fact that his father is doing (आचष्टे) what is worthy (सदृश) of his valour 'Father must have got very angry (परिकोपित — lit. *caused* to be extremely angry p p p. of the causal base of परि+कुप्) by the wielder of the गाण्डीव bow (गाण्डीव + इन् —नेन) i e. अर्जुन or सात्यकि or भीमसेन (वृकोदर – वृकस्य उदरम् इव उदरं यस्य स) Some one of these must have overstepped the limit or bound within which he as my father's pupil ought to have kept himself अतिक्रान्ता (crossed gone past *मिता) मर्यादा (bound, limit सीमा here "decorum) येन स अतिक्रान्तमर्यादः तेन I

(5) Construe यत् दुर्योधनपक्षपातसदृशम् यत् अस्त्रग्रहे उचितम्, यत् रामात् लब्ध समस्तहेतिगुरुणः वीर्यस्य साम्प्रतम्, यत् च रुषः सर्वधनुष्मताम् अधिपते रूप अनुरूपम्, तत् कर्म रिपुघस्मरेण मे तातेन नियतम् आरब्धम्। (शार्दूलविक्रीडितम्)

दुर्योधनस्य पक्ष (side) तस्मिन् पात (lit fall i e. belonging to) तस्य सदृशम् अनुरूपम् इति अर्थ — what is proper on the part of a person who belongs to the side of दुर्योधन अस्त्राणां ग्रह. ग्रहणम् स्वयं तस्मिन् उचितम् what is appropriate to the holding of missiles or *adoption* of *weapons*, this latter bringing out the fact that द्रोण though a ब्राह्मण had taken to the life of a क्षत्रिय by using arms or weapons. रामात् परशुरामात् इति यावत् लब्धा या समस्ता (all) हेतय (missiles) तम गुरु, तस्य वीर्यस्य शौर्यस्य साम्प्रतम् अनुरूपम् worthy of the valour great (गुरु) by reason of all the missiles — weapons to be thrown against the enemy at a distance – secured from परशुराम सर्वे च धनुष्मन्त च तेषाम् अधिपते (of the overlord) रूप क्रोधस्य (रुड् f = क्रोध) अनुरूपम् in keeping with the anger of the overlord of all bow wielders Definitely (नियतम्)by my father (मे तातेन) the devourer (घस्मर = भक्षक from घस् to eat– read घस्मरः 'भक्षको घस्मरोऽद्मर') of his enemies (रिपु) that act or operation (कर्म = व्यापार, चेष्टा) has been commenced (प्र + आ + रभ् p p p. प्रारब्धम्) The root घस् has 'क्मरच in the sense of habit (ताच्छील्ये) added to it according to 'सृघस्यद क्मरच् पा० 3 2 100 Thus from सृ—सृमर from घस – घस्मर, and from अद् – अद्मर are formed. III 5 I–1 अथवा प्रत्यवया अश्वत्थामा changes his mind it is no use waiting for a chariot सुग्रहं (that can easily be held) विमलस्य कलधौतस्य त्सरु (मुष्टि-) च यस्य स तेन अमुना खड्गेन with a sword the handle (त्सरु) of which is made of spotless i e. bright gold III 5 3 अश्वत्थामा like दुर्योधन in act II has evil omen presented to him. In सजल – जलधर – प्रभा – भासुर 'भासुर' is to be understood figuratively as appearing like glistening like and *not*

as *lustrous* like, the shining appearance (प्रभा) of a cloud (जलधर) which in full of water (सजल) The edge of a sword is often described by Sanskrit poets as, being dark like the cloud in the rainy season A water-less cloud would not be dark (नील or कृष्ण) 'अम्भोदा बहवो वसन्ति गगने सर्वेपि नैतादृशाः केचिद्वृष्टिभिरार्द्रयन्ति वसुधां गर्जन्ति केचिद्वृथा'—as भर्तृहरि has put it. शारदीयमेघ would be ill-suited for being regarded as the standard of comparison while setting forth the edge of a sword which is *dark* तातस्य विक्रम शौर्यं तस्य दर्शने (watching) तस्मिन् लालसा लोल (having a keen desire) अ-निमित्तानि = अप्रशस्तानि निमित्तानि as अप्राशस्त्य unpraiseworthiness, unfavourableness is one of the meaning of the negative particle अ ' अप्राशस्त्य विरोधश्च नञर्थाः ।' विम्र — in Sanskrit the word is masculine in gender अवधीरित (treated with contempt, given up with a disregard) क्षात्र — क्षत्रस्य अयम्—धर्म (= duty) यै तेषाम्। उज्झित (त्यक्तं) सत्पुरुषाणाम् उचित (proper) लज्जाया — लज्जा एव वा अवगुण्ठन —यै तेषाम्—of those by whom has been abandoned or cast off the veil (अवगुण्ठनम्) of —or, in the form of, shame proper for good or decent men This is euphemistic for विस्मरणानां or निःशानां (बलानाम् at the end of the clause) विस्मृत स्वामिन (स्वामिनं नैव हृत्यर्थं) सत्कार यै ते तथाभूता च अत एव लघु (petty) यैन येषाम् ते—तेषाम्। द्विरदचारिणां तुरङ्गमचारिणां चरणचारिणाम् those moving on elephants, horses and foot i e. elephant warriors, men from the cavalry and foot soldiers न गणित कुलस्य यशः (reputation) सदृश पराक्रमस्य व्रत यै तेषाम्—those who did not mind or count the vow of bravery worthy of the reputation of the family तातेनं अधिष्ठितानाम् अपि of even those that have been presided over by i e. commanded by my father ऐतत्मवामि I shall make or cause to stop. कौरवाणां सेना एव समुद्र, तस्या वेला (shore) तस्याः परित्राणे (protection) सज्जाः महीधराः O mountains who protecting the shore of the ocean in the form of the army of the kauravas. This clause contains an instance of परम्परित रूपक. The warriors whom अश्वत्थामा is addressing are identified with mountains. But this identification is the effect of the identification between the kaurava army and the ocean साहस does not mean adventure' here but 'rash' or 'inconsiderate act.

(6) Construe यदि समरम् अपास्य मृत्यो भयं न अस्ति, इति [एतस्मात् कारणात्] इतः अन्यत [= अन्यत्र] प्रयातुं युक्तम्। अथ जन्तो मरणम् अवश्यम् एव किम् इति यश मुधा मलिनं कुरुथ (मलिनयथ)।

यदि *should have a corresponding* तर्हि *But* नारायण *seems to* have made इति do duty for तर्हि Again 'यदि अपास्य न अस्ति' is an instance

of the use of the gerund which would be acceptable only if 'गन्तव्यं भवता' is supplied. Thus यदि समरम् अपास्य गन्तव्यं भवतां मृत्योः भयं न अस्ति, इति [= नहि] इतः अन्यतः (where तः = त्र) प्रयातुं युक्तम् i. e. 'if you have no fear of death on having gone away from here, having abandoned the battle-field, then it would be proper (युक्तं) on your part to go away elsewhere (अन्यतः – अन्यत्र) from here. If (अथ) as another alternative, death of a creature were inevitable (अ – वश्यं lit. 'not to be brought under control or sway'), why (किमिति) at all do you unnecessarily (मुधा) have your fame (यशः) [made], tainted (मलिनम्)?' The argument is quite appropriate to the occasion. If running away from the battle-field guaranteed safety from death there would have been a point in the warriors' running away. As things stand, however, none can escape death. Then why have one's own fair name tarnished by fleeing? III, 6, I 'अपि च' — one more reason against the running away from the battle field on the part of the leading persons from the Kaurava army.

(7) Construe : अस्त्रज्वालावलीढप्रतिबलजलधेः अन्तः और्वायमाणे सर्वधन्वीश्वराणां गुरौ मम अस्मिन् पितरि सेनानाथे स्थिते [सति], कर्ण संभ्रमेण अलम्, कृप, समरं व्रज, हार्दिक्य, शङ्कां मुञ्च। चापद्वितीये ताते रणधुरं वहति [सति] अपसरणस्य कः अवकाशः। (स्रग्धरा).

The verse gives an additional reason why the warriors ought not to run away. What scope (अवकाशः) is there for running away when [dear] father i. e. द्रोण with his bow to help him (lit. as the second) is shouldering (lit. carrying वहति सति) the yoke (धुरम् accu sing. of धुर् f, yoke) i. e. the heavy responsibility of the battle? O Karṇa away with excitement (संभ्रमेण अलम्), O Kṛpa go to the battle field, O Hārdikya give up (मुञ्च) fear (शङ्काम्) when this my father is the lord (नाथ) of the army who the teacher of all the masters (ईश्वर) of bows (धनु) and who is acting like a submarine fire (और्व. आचरति इति और्वायमाणः तस्मिन्) [in respect] of the ocean (जलधिः) in the form of the army that is opposed (प्रति—बल). अस्त्रज्वाला means that just as reducing the water of the ocean to nothing is not very difficult for the submarine fire, destroying the enemy's army is not at all difficult for my father. अस्त्राणि एव ज्वालाः ताभिः अवलीढः Licked i. e. consumed by the flames in the form of the missiles. The submarine fire consumes ocean water with its flames. Drona would, अस्त्रज्वाला

is sure, destroy the surging enemy force with his weapons to be hurled (अस्त्र) against it 'मम अस्मिन् पितरि सेनानाथे स्थिते' and '[चापद्वितीये] ताते रणधुरं वहति' are identical in import Mammata has, therefore, cited this verse as an instance of the defect in composition known as पुनरुक्तता or tautology III, 7, 1 अश्वत्थामा learns from the words behind the curtain that *now* there is no possibility (कुत) of his father being there. III, 7, 2-3 He is angry He asks 'how did this tongue of yours not get itself split in a thousand ways while you were thus raving?' Their being insignificant creatures, their being cowards (क्षुद्राः, भीरवः, are vocatives) in a way explains their act of thus saying 'कुतोऽद्यापि ते तातः।' 'जिह्वया अनया दीर्णम्।' is an idiomatic expression दीर्णम्-p p p from दृ 'torn' 'shattered' The construction is impersonal. 'How did this tongue of yours not get itself shattered in a thousand ways?'

(8) Construe. द्वादशार्काः दहनकिरणैः विश्वं दग्धुं न उदिताः। सप्तधा भिन्नाः सप्त वाताः दिशि दिशि न वाताः गगनतलं पुष्करावर्तकाद्यैः मेघैः न छन्नम्। [हे] पापाः शौर्यराशेः मे पितुः पापं कथयत। (मन्दाक्रान्ता)

[All] the twelve suns (अर्काः) have not risen (उदिताः p p p from उद् + इ to rise) [simultaneously] to burn down (दग्धुं) the universe (विश्वं) with their scorching (दहन) rays (किरण) Nor have seven winds (सप्त वाताः) divided (भिन्नाः) into seven (lit. seven-fold or in seven ways सप्तधा) [i e. 7×7=49 winds] blown (वाताः p. p p from वा used in an active sense of 'वाति स्म') in every direction (lit. in direction and direction, the repetition being used idiomatically in the sense of all directions) The surface (तल) of the sky (गगन) has not been covered (छन्न) by Pushkarāvartaka and other [cloud]s. When none of these three developments has taken place, how (कथं) oh sinful ones (पापाः—vocative plural of पाप *adj* sinful)' do you *report* (कथयत) evil (पाप) [i e. *termination of the life, end of the life*] of my father, a heap (राशि) of bravery (शौर्य)?' According to अश्वत्थामन् who had unlimited confidence in the bravery of his father death of his father would be understandable only if happenings such as rising of the twelve suns, or blowing of 49 winds in all quarters or the Pushkaravartaka and other clouds covering or pervading the entire sky had taken place. Now all these things happen when the *universe itself is* about to be destroyed. अश्वत्थामन् is surprised that nothing that precedes the universal destruction has happened and yet people are speaking of the death of his father, a

veritable store of bravery The epithet ऽौंवराशि is साभिप्राय or significant. The verse thus contains in it the परिकर अलङ्कार. Besides as there is no connection between the rise of the twelve suns and the reported death of अश्वत्थामन्'s father द्रोण, or again between all the forty-nine winds blowing or पुष्करावर्तक and other clouds covering the entire sky and द्रोण's life coming to a termination and *yet* as such a connection is established between the प्रस्तुत and the three details of the अप्रस्तुत with the purpose of showing the *similarity* between the प्रस्तुत and अप्रस्तुत (—thus द्रोण's death is as impossible as the twelve suns rising in the sky all of a sudden etc.) there is the figure of speech called निदर्शना contained in the verse निदर्शना is defined by मम्मट as follows ' निदर्शना। अभवन् वस्तुसम्बन्ध उपमापरिकल्पक।' III, 8, 1 The charioteer of Drona enters, in an excited state (सम्भ्रान्त) and with wounds (प्रहारैः नद्धित) on his body. He throws himself on the protection of 'कुमार' i. e. his young master अश्वत्थामन्. III, 8, 3-4 The latter is surprised that the charioteer (सारथि) of one capable (क्षम) of protecting the three worlds (त्रैलोक्य) That you wish to secure protection from me'' मत्त (अस्मद् pronoun meaning I has पञ्चम्यास्तसिल् or the suffix तस् in the sense of the termination of the ablative added to it)—from me' III, 8, 4 The charioteer rises—he had fallen at अश्वत्थामन्'s feet and (स्वाय) pathetically exclaims 'कुतोऽद्यापि ते तात।' 'whence [can there be] your father even now?' It is no use referring to him he is no more. III, 8, 6 The आवेग or agitation on the part of अश्वत्थामन् is only natural अस्तम् उपागत' (lit. gone to setting) is a euphemism for 'मृत' III, 8, 7-12 The loving son of द्रोण faints away to learn of his (द्रोण's) demise. On recovering, he recalls how very affectionate to the son (i. e. to अश्वत्थामन् him self) द्रोण was. लोकत्रये एक (श्रेष्ठ अद्वितीय वा) धनुर्धर जामदग्न्यस्य परशुरामस्य अस्त्राणि एव सर्वस्व तस्य प्रतिग्रह (acceptance) तत्र (प्रणय अस्य अस्ति इति) प्रणयी—having an eager longing (प्रणय) for the acceptance of the all-in-all (सर्वस्व) of the son of Jamadagni viz. his missiles. In line 12 (13 is a misprint) the last word ought to be पितरि (and *not* परिति). The charioteer of द्रोण is trying to console अश्वत्थामन विपत्ति here is the *greatest* calamity viz. death Worthy son of a worthy father that अश्वत्थामन् is, the charioteer says he should cross the ocean of grief (दुःख एव सागर तम् उत्तीर्य —gerund from उत् + तृ) with valour or bravery worthy (अनुरूप) of the father III, 8, 15 तन्यो वीय तन्वाच तनीयन एव नागर — that was dear father *How* did he cease to be?

(9) Construe: भीमप्रियः [मे तातः] भीमात् गुरुगदां गुरुदक्षिणां प्राप्तवान् किम् । अन्तेवासिदयालुः [असौ] उज्झितनयेन जिष्णुना आसादितः [किम्] । [स'] गोविन्देन सुदर्शनस्य निशित धारापथं प्रापितः [किम्] । एभ्यः अन्यतः चतुर्थात् [कस्माचित्] गुरोः आपदम् अहं न खलु शङ्के । (शार्दूलविक्रीडितम्).

In the first three lines of the verse uttered by अश्वत्थामन् so as to enable the charioteer of Drona to answer the query contained in each of them, अश्वत्थामन् asks whether it was भीम (line 1) or अर्जुन (line 2) or गोविंद (line 3) that brought about the termination of his father's life. भीमः प्रिय. यस्य सः— to my father भीम was dear. Did he get the *heavy mace* (गुरुः च असौ गदा च — तस्याः; प्रहारः इति लक्षितार्थः) as the *teacher's fees* (गुरुदक्षिणा) from भीम? The सूत wishes that the sin be averted (भीम did nothing of the sort). 'भीमप्रियः भीमात् प्राप्तवान् किम् ?' Here भीमप्रियः is साभिप्राय. Was भीम so ungrateful as to have rewarded the affection the teacher showed for him by hitting him hard with the heavy mace? Similarly – 'अन्तेवासिनि दयालुः' i. e. kind to the pupil (अन्ते वासः शील यस्य स. तस्मिन्) staying close to him, was he overpowered by जिष्णु i. e. अर्जुन who [in so doing] abandoned all moral precepts (नय)?' Here too the reply of the सूत is one showing the impossibility of any such event (कथम् एवं भविष्यति= नैव एव भविष्यति). Then follows the third query of अश्वत्थामन्. 'Was my father caused to reach (प्रापित. p. p. p of the causal of प्र+आप्) the sharp (निशित) range (पथ) of the edge (धारा) of the wheel सुदर्शन [which is his ever reliable weapon]? निशितधारापथम् would have been simpler as in that case निशित would have qualified धारा – 'निशितधारा = sharp edge'. As it is, the epithet of edge is transferred to the range (पन्था'). In any case the meaning is the same. The line is an instance of पर्यायोक्त. 'Was he made to go in the range of the sharp edge of the discus सुदर्शन?'= 'was he put to death by कृष्ण by using the सुदर्शनचक्र against him?' The सूत answers, "this also is not [what happened]." 'From any person other than these three (एभ्यः अन्यत. चतुर्थात्) i. e. from any fourth person except these three, I fear not indeed the calamity (आपद्) i. e. death of my father (गुरोः lit of the elderly person).

(10) एते अपि महारथाः कुपितस्य तस्य पुरः इव समरे तुलाम् उपयान्ति किम् । यदा तु शोकासन्ददयेन [तेन] शस्त्रं न्यस्तं तदा रिपुणा अस्य अतिघोरं विहितम् । (वसन्ततिलका).

The सूत asks 'can even (अपि) these [three] attain to (उपयान्ति) similarity (तुला) in battle (समरे), with him, enraged

(कुपित) as (इव) is धूर्जटि i e. god S'iva who becomes Rudra when enraged? When (यदा), however (तु) by him (द्रोण) with his heart blocked (उपरुद्ध) by grief [for the son who people declared was killed vide verse 11 which follows], the weapon (शस्त्र) was cast off (नि + अस् to throw away, from which न्यस्त is the p p p), by the enemy (रिपुणा) an extremely (अति) atrocious (घोर भीषण) deed was perpetrated (विहित p p p from वि + धा to put, arrange, make – in this context 'perpetrate'). अतिघोर विहितम् is a euphemism for 'वध कृत ।' The सूत too regards द्रोण as *invincible* even like धूर्जटि. Especially when angry the divinity puts all opponents to death they merit. द्रोण also, were it not for his heart having been filled with grief and thus blocked (उपरुद्ध), would have made short work of all enemies. But the latter took advantage – undue to be sure – of the old guru's grief and put an end to his career in an extremely atrocious manner. III, 10, 1–3 अश्वत्थामन् learns that he was himself the cause of the grief of his father, as also that of the casting away of weapons on his (द्रोण's) part. III, 10, 4 The charioteer is deeply moved to recall the incident. 'Listen' he says to अश्वत्थामन् and after having shed tears (अश्रूणि विमुच्य) narrates it

(11) Construe सत्यवाचा पृथासूनुना 'अश्वत्थामा हत' इति स्पष्टम् उक्त्वा शेषे 'गज' इति स्वैरं व्याहृत किल । दयिततनय असौ [द्रोण] तत् श्रुत्वा तस्य राज्ञ प्रत्ययात् आजौ शस्त्राणि नयनसलिलम् अपि च तुल्यं मुमोच । (मन्दाक्रान्ता).

By the son of Prthā [ever] telling the truth (सत्या वाक् यस्य स तेन सत्यवाचा) i. e. by युधिष्ठिर, having distinctly or loudly said 'अश्वत्थामा has been killed,' in the remaining (इति) part (शेष) [of the sentence], the words 'an elephant' were uttered (व्याहृत – p. p p from वि+आ+हृ to utter) in a manner he liked (स्वैरम्) i e. very indistinctly' Drona to whom his son was dear, having heard that, out of confidence (प्रत्यय) in that king (युधिष्ठिर), dropped weapons in the battle (आजि battle), and tears (नयनसलिलम्, lit. water from the eyes) too simultaneously (तुल्यम्) दयित तनय यस्य स दयिततनय has the force of दयिततनयत्वात् and accounts for नयनसलिल च अपि मुमोच. This part of the verse contains in it an instance of the काव्यलिङ्ग अलङ्कार. तस्य राज्ञ प्रत्ययात् = राज्ञा युधिष्ठिरस्य विश्वासात्. If any one else had said 'अश्वत्थामा हत', द्रोण would not have believed him. But धर्म's son enjoying reputation as one who ever *told* the truth himself indulged in what may be regarded as अर्धसत्य. In fact this अर्धं

सत्य proved fatal to द्रोण 'अश्वत्थामा is killed' was uttered loudly And then indistinctly was added the remnant of the sentence 'an elephant' This the old *ācarya* so dearly loving his son did not i e could not hear द्रोण shed tears and cast off his weapons alike (तुल्यम्) III, 11, 1–2 वृथा (in vain निरर्थकम्) मदर्थ परित्यक्त जीवितं येन ■ तत्सम्बुद्धौ। अश्वत्थामा is deeply touched to recall how द्रोण loved his pupils and especially how he was *always* partial to युधिष्ठिर (पक्षपात + ताच्छील्ये णिनि) The son is overwhelmed and weeps (रोदिति) III 11, 3 अत्यन्त यथा तथा परिदेवन (lamenting) अत्यन्त परिदेवनम्, तद् एव कृपणम् (misery, undignified conduct) तेन अलम् '*away with*'

(12) Construe [हे] तात मम मृषा वधं श्रुत्वा सुतवत्सलेन त्वया शरैः सह असवः विमुक्ताः। अहं पुनः अहो भवता विना अपि जीवामि। तत् क्रूरे अपि मयि तव मुधा पक्षपातः [आसीत्]। (वसन्ततिलका)

O father! having heard about my death in a manner that was false (मृषा) by you, affectionate towards your son was abandoned life along with your arrows. I, however, am alive even without you [Thus it is proved that] there was partiality on your part for me, though cruel, a partiality that was in vain (मुधा)' सुतवत्सलेन त्वया असवः विमुक्ताः contains an instance of काव्यलिङ्ग in it as सुतवत्सलेन = सुतस्नेहात् (हेतो which is not directly conveyed) It is interesting to note that वत्स + लच् yields the sense 'one who has an eager longing for (अभिलाष) the son' Later however वत्सल is understood as one having an eager longing Thus परमेश्वर is भक्तवत्सल and द्रोण is said to have been सुतवत्सल The phenomenon is known as *generalisation* of the sense of a word. वत्सल then covers much more field than the one where we are speaking of the fondness of the parents for the children 'अहं पुनः असवः विमुक्ताः' contains an instance of काव्यलिङ्ग अलंकार in it. In the fourth line अश्वत्थामा says 'I am cruel as is proved by the fact that I am alive after the departure of you, who abandoned your life on my account Yet you had partiality for me. The partiality has thus been proved to be in vain (मुधा)' So much is अश्वत्थामन् affected to think of what his father did for him, that he falls into a swoon (मोहम् उपगत). III 12 2 While the charioteer is trying to bring As'vatthāman back to consciousness, there enters on the stage kṛpa. He is full of grief (सास्रम् [illegible] literally would mean 'with disgust'). Having sighed (निःश्वस्य) he says—

(13) Construe धिक् सानुजं कुरुपतिम्, धिक् अजातशत्रुम्, धिक् विफलास्त्र भूपतीन्, धिक् अस्मान् [चि] यैः तदा द्रुपदात्मजाया गुरुजनस्य च द्रोणस्य केशग्रहः लिखिते इव वाक्षित । (वसन्ततिलका)

Krpa fies upon the Lord of Kurus i e. दुर्योधन along with his younger brothers and upon युधिष्ठिर These are the leaders of the contending parties The responsibility for the deviation from the moral code in one case has to be shouldered by दुर्योधन viz., in that of the seizure (ग्रह = ग्रहणम्) of the hair of the daughter of द्रौपदी then (तदा) i e. in the past. In the other viz., that of द्रोण having been subjected to being dragged by the hair it was युधिष्ठिर who had to shoulder the responsibility Evidently both दुर्योधन and युधिष्ठिर failed and failed miserably in carrying out people s expectation. Hence does कृप *fie upon them He fies upon other kings also who held weapons* in their hands, all right, but to no purpose (विफलं यथा तथा अस्त्राणि बिभ्रतीति विफलास्त्रभृतः) As is only expected, कृप criticises or finds fault with people like himself (अस्मान्) — these too held weapons in their hands, weapons that did nothing at all to prevent the heinous crime of the *Kes'agraha* विफलास्त्रभृतः can be taken to qualify भूपतीन् as also अस्मान् in keeping with the मध्यमणिन्याय कृप is quite explicit, however, as to why people like himself too were to be included in the category of those that deserved to be fied upon 'Fie upon us, by whom (यैः) as though drawn in a picture (लिखिते = चित्रीकृते इव 'चित्रार्पितारम्भे इव' as Kalidasa would have put it) the seizure of the hair was then observed and only recently observed (वाक्षित) helplessly लिखिते इव contains in it an उत्प्रेक्षा 'धिक् अस्मान् यैः वाक्षित' = धिक् अस्मान् यत्र अस्माभिः वाक्षित ' and this part of the verse, therefore, can be regarded as an instance of काव्यलिङ्ग अलङ्कार III, 13 1–3 हिमवत् हिमालयस्य इति यावत् सार (strength) इव सार यस्य तत् हिमवत्सारम्, हिमवत्सार च तत् गुरु (large) च येन यस्य स हिमवत्सारगुरुचेता (nom. sing), तस्मिन् हिमवत्सारगुरुचेतसि । धाता लोकस्थिति (the condition of the world, the routine of life) येन स , तस्मिन् ■ आशङ्के I fear not. तस्मिन् शोकावेग न आशङ्के = तस्मिन् शोकावेग स्यात् इति न आशङ्के— 'I am not afraid that on his part (lit. in him) there will be vehemence (आवेग) of grief ' असदृश परिभवम् 'an unbecoming or unworthy insult,' object of उपश्रुत्य having heard learnt about.' व्यवस्यति *present* third person sing of वि + अव + सो to decide, *used in the sense of future* ('वर्तमानसामीप्ये वर्तमानवद्वा लट्') what one decides to do, is determined to do, one generally does—thus from 'to decide the word passes

on to its next meaning 'to do' 'I don t know what अश्वत्थामन् will do this is what कृप wants to convey अथवा or rather, i e. "why say 'I don t know'?' The consequence of द्रोण's केशग्रह is quite evident

(14) Construe एकस्य तावत् [केशग्रहस्य] अयं दारुण पाकः भुवि वृत्तो। नूनं, द्वितीये अस्मिन् केशग्रहे प्रजाः निःशेषिता [भवेयुः]। (पथ्यावक्त्रम)

'Of one seizure of hair, i. e of that of Draupadi s, here there is this dreadful (दारुण) consequence (पाक = परिणाम lit. baking from पच्) on the surface of the earth (भुवि). On this second seizure of the hair i e. on the seizure of the hair of द्रोण, to be sure (नूनम्) [all] subjects or creatures (प्रजा) will be rendered such as would have nothing at all remaining (निःशेषिता) i e. will be totally destroyed, will be wiped out." III, 14, 1-2 कृप sees अश्वत्थामन् who was lying in a swoon and draws near him and hurries to console him ('समश्वसिहि–समाश्वसिहि–') III, 14, 3-4 अश्वत्थामन् addresses his father — suddenly, however, he speaks to युधिष्ठिर imagining the latter to be there before him

(15) Construe आजन्मन, भवता वितथं न उक्तं किल, यत् जन न द्वेक्षि अतः त्वम् अजातशत्रुः [इति ख्यातः असि]। सर्वं तत् गुरौ द्विजवरे [मे] ताते, मम भाग्य दोषात्, एकपदे एव कथं निरस्तम्। (वसन्ततिलका)

'Right from your birth (आजन्मन) they say (किल which is very significant, अश्वत्थामन् is *not* himself, at least now, *quite sure-but people say*) a lie ('वितथ' = 'असत्य') was not told by you. In so far as (यत्) you hate not (न द्वेक्षि) people, hence (अत) are you [welknown as] 'one having no enemy' (न जात शत्रुः यस्य स). How has all that viz., सत्यशीलता and अजातशत्रुता of yours got itself thrown away (निरस्तम् p. p. p. from निर्+अस्) [only] in respect of my father, your *teacher or preceptor, the best among Brāhmaṇas* (द्विजेषु ब्राह्मणेषु वर श्रेष्ठ), all too suddenly or unexpectedly (एकपदे —एकस्मिन् पदे lit. 'in a single step)? Indeed there must be something wrong (दोष) with my luck (भाग्य). {Otherwise this would not have happened}.'

III, 15, 1-2 Beside himself with grief, अश्वत्थामन् does not notice his maternal uncle's arrival Hence the सूत points out to him that कृप has arrived. अश्वत्थामन् is only naturally moved to tears to see his maternal uncle. शारद्वत शरद्वत पुत्र is कृप s patronymic.

(16) Construe यत्र शिष्यवत्सलेन पित्रा रामः गुरु, यः पुनः भुजे भुजगाणां ... [आसीत्] यत्र अन्त्रं ... [अस्ति] मानव अभवत्, स ते भ्रातुः भाग्यं भ्राता, [हे] मातुल, अत्र नु वयम् गता। (शिखरिणी)

father went (गत p p p of इ to go used *actively* 'कर्तरिक्त') to the other world (परलोकम्) I shall [therefore] bring about (करोमि = करिष्यामि) absence of separation from that affectionate father [of mine] for all time (सदा) [i e I shall be ever united with him by joining him in the yonder world or better *following* him in the other world]' The verse is अश्वत्थामन्'s reply to कृप's remark that what अश्वत्थामन् had decided to do was improper Far from it, अश्वत्थामन् seeks to convey to his maternal uncle, what he intended to do was the *right* thing to do. An affectionate father laying down his life for the sake of his dear son *ought* to be followed by the latter in the next world III, 17, 1–2 कृप accepts the truth of the proposition 'पुत्रे पितर अनुवर्तनीया ।' but very skilfully adds लोकद्वयेऽपि which literally means '*in both the worlds*,' *though he* (कृप) wants to emphasize the son's following the father in the world of the living *equally with, if not more than*, his following the father in the next world. As to this latter, provided the son carries out his duties such as offering libations, performing *s'rāddha* etc. he can rest satisfied that the father has been followed [metaphorically, of course] in the yonder world also संसार — from सं + सृ that which moves well, mundane existence where one stage is followed by another that by a third, where things and beings ever move on लोकयात्रा—going of the world or people i. e popular custom

(18) Construe निवापाञ्जलिदानेन, केतनैः श्राद्धकर्मभि [च] तस्य उपकारे एव किं जीवन् शक्तः [स्याः] उत अन्यथा [शक्तः स्याः] ? (अनुष्टुभ्)

'Would you be able to help him (उपकारे) by giving (दान) cavity ful (अञ्जलि) of libation (निवाप) water, or by *s'rāddha* rites which would be indications (केतनैः) [of your regard for and love of him] *while being alive* (जीवन्) or would you be able to help him, otherwise (अन्यथा) i.e by following him in death ? This is evidently a प्रश्नालंकार with the answer 'जीवन् एव न अन्यथा' contained in the question. If अश्वत्थामन् follows द्रोण, he would be able to carry out his duty at the most in *one* of the two worlds. If he remained alive, he would be able to do justice to his duty to the father in *both* the worlds. Carrying out the father's mission would be इह अनुवर्तनम् and performing the s'rāddha ceremony, offering libation water etc. would be परत्र अनुवर्तनम्, Evidently that course which would enable him to achieve लोकद्वयेऽनुवर्तन is to be preferred. III, 18 3–5 Logic is favourable to कृप and नय

But *excess of grief* makes it impossible for अश्व० to live even a moment longer, he contends. III, 18, 5-6 अद्यापि i. e. even after father's death. शस्त्रग्रहण तद् एव विडम्बनम् mockery in the form of holding a weapon. 'A weapon that could not save father द्रोण is held to no purpose Away with the mockery of having it in hand.' 'भगवन् *o divine one*' अश्वत्थामन has the highest regard for the weapon which is what this form of the vocative brings out.

(19) Construe येन न उचितम् अपि त्वं परिभवभयात् गृहीतम् आसी, यस्य प्रभावात् तव न खलु कश्चिद् विषय न अभूत, तेन सुतशोकात् न तु भयात् त्वं परित्यक्तम् असि । [हे] शस्त्र यत अहम् अपि त्वां विमोक्ष्य [तत] भवते स्वस्ति [स्यात्]।

The one [i e. द्रोण a ब्राह्मण, whose धर्म i.e कर्तव्य was इज्या, अध्ययन and अध्यापन] by whom you were taken up, though not fit [for being taken up], out of apprehension (भय) of insult (परिभव at the hands of others) due to whose prowess (प्रभावात्) indeed there was nothing that did not become your object (विषय — i e. every thing came within your range) — by him have you been abandoned (परित्यक्तम् असि) out of grief for the son and not [lit *but* not] through fear As (यत) I too shall abandon you (विमोक्ष्ये future 1st person sing of वि+मुच् causal base 'I shall cause to be free). Let there be welfare (स्वस्ति = कल्याण, 'शोभन or सुष्ठु अस्ति' a sentence has become a substantive Cf 'नमस्ते' which was in fact equal to 'नमस्तेऽस्तु' but now is accepted in Hindi and some other modern India languages as being a synonym of नमस्कार m) *for your honour* (भवते) This last phrase is an instance of 'dative of interest' Let there be welfare for your honour = Let there be welfare in your interest III, 19, 1 अश्व *desires* to i e. is about to cast off his weapon. III, 19, 2-3 At this moment, there is a tumult behind the curtain उपेक्षन्ते see or watch (ईक्षन्ते) from near (उप — समीपे) i e. *ignore.* The words heard from behind the curtain make अश्व० change his mind. That is why he grasps the weapon slowly and slowly (शनैः शनैः) Behind the curtain once more, there is some one declaring —

(20) Construe त्रिभुवनगुरो, ओजस् न्यस्तशस्त्रस्य, आर्जौ अनन्यसाधारणविक्रमशालिनां आचार्यस्य द्रोणस्य पलितमस्त्र माला पाणि न्यस्य दृढम् कृत्वा अद्य धृष्टद्युम्न स्वशिबिरं याति, [कि यूय] सर्वे [तत] सहध्वम् । (मन्दाक्रान्ता).

धृष्टद्युम्न proceeds to his camp (स्व — शिबिर याति) after having laid

his hand on पाणिं न्यस्य) on the head (मौलौ) grey (धवल) on account of [silvery hair due to] old age (पलित — lit. grey hair – to avoid the obvious tautology in 'grey due to grey nature on account of old age', धवल is taken to mean grey and पलित old age) of preceptor द्रोण the teacher of the three worlds, who cast off (न्यस्त) his weapon (शस्त्र) through grief (शोकात्) and who had his face washed (क्षालित) and thus rendered wet (आर्द्र) by the tears (lit. water from the eyes) in the battle (आजि in 'battle') and after having perpetrated (कृत्वा) a cruel (नृशंस) deed. Do you all put up with this?' III, 20 1 अश्वत्थामन्'s reaction is brought out by the words 'सक्रोध and 'सकम्प च कृपसूतौ दृष्ट्वा' Angrily and with his body full of tremor he asks कृप and सूत 'what possibly is this?'

(21) Construe आत्तधनुषां मनुजेश्वराणां प्रत्यक्ष, प्रायोपवेशसदृश व्रतम् आस्थितस्य अशस्त्रपाणे मे तातस्य पलितमौलिनिरस्तकाशे शिरसि शस्त्र व्यापारितम्। (वसन्ततिलका).

'Was a weapon caused to operate (व्यापारितम्—p.p p. of the causal of वि + आ + पृ) on the head (शिरसि) of my father – head that had thrown into the background (निरस्त – lit. thrown off) the *kas a* flower by his crown (मौलि) rendered hoary by age (पलित)? Was this done before the eyes (प्रत्यक्ष) of lords of men (मनुजानाम् ईश्वराणाम्) who had taken (आत्त p p p from आ + दा) bows [in their hands]? Was this evil perpetrated on my father who was observing a vow (व्रतम्) similar to (सदृश) that of sitting [without eating] (उपवेश) with the purpose of departing (प्रकृष्ट अय आय, तस्मै) to the other world and who *had no weapon in his hand (न शस्त्र पाणौ यस्य तस्य अशस्त्रपाणे)?' Drona s* having cast off weapons in the battle on having learnt 'अश्वत्थामन्' is slain' was similar to 'a fast unto death (प्रायोपवेश)' For just as such a fast is one ending in the death of a person, father s having cast off his weapons on the battle field was sure to as it did lead to his death. The *Kas'a* flower is referred to as a standard of comparison

III, 21 मन्दभागधेयस्य मे where भाग्य = luck, fate. धेय added to भाग, भाग does not effect any change in the meaning i. e. भाग and भागधेय are synonymous and so are भाग and भाग्य 'आत्मा परिभावित' [your] *self* was caused to be insulted i. e. permitted to be insulted or आत्मा = शरीर — 'your *person* was allowed to be insulted

(22) Construe शोकान्धमनसा रणशिरसि देहे परित्यक्ते [सति] श्वा [वा] काकः वा द्रुपदतनयः वा शिरः परिमृशतु। स्फुरद्दिव्यास्त्रौघद्रविणमदमत्तस्य रिपोः शिरसि मम मम पादः एव निहितः न करः च। (शिखरिणी)

The verse is significantly enough prefaced by अथ वा अश्वत्थामन् was very much pained that द्रोण allowed himself to be insulted by a mean (क्षुद्र) person of that kind (तथाविध) for the sake of his unfortunate son viz. अश्वत्थामन् himself On *second thought* however says अश्वत्थामन् On the body (देहे) having been abandoned (परित्यक्ते) at the forefront (शिरसि) of the battle with mind (मनस्) made blind (अन्ध) by grief [for the son] a dog or a crow or a son of Drupada would touch the head' The idea is that the son of Drupada was on the same level as a dog or a crow A dead man s body can be touched even by beasts like dogs or birds like crows. There is nothing surprising that the wretch of a द्रुपदतनय did it. अश्वत्थामन् puts his interpretation on the insult inflicted on द्रोण by द्रुपदतनय Here is the *foot* (पाद) of the enemy (रिपोः) intoxicated (मत्तस्य) on account of the wealth (द्रविण) in the form of the stream (ओघ) of bright or dazzling missiles (स्फुरन्ति अस्त्राणि) that has been *planted* on just *my* (मम एव) *head* and not [the enemy s] hand that has been planted on his (i e. father s) head. This is जगद्धर's construction and it brings out the idea that द्रुपद s son did not lay his hand on द्रोण s head so much as his foot on just अश्वत्थामन् s head. Thus interpreted the verse would be an instance of अपह्नुति अलंकार defined by मम्मट in his काव्यप्रकाश as 'प्रकृतं यन्निषिध्यान्यत्साध्यते सा त्वपह्नुतिः'। The translation given on p. 79 of this edition has been given having taken the construction in III, 22cd to be अथ मम पादः एव न करः च स्फुरद्दिव्यास्त्रौघद्रविणमदमत्तस्य रिपोः शिरसि, निहितः। Where निहित p.p.p.=निहितो भविष्यति It must be admitted that जगद्धर s construction has three merits (1) it does not tamper with the order of the words मम एव (मम) and (2) 'रिपोः शिरसि involves दूरान्वय whereas 'रिपोः अथ पादः मम एव शिरसि निहितः न [रिपोः] करः तस्य [द्रुपदतनयस्य] शिरसि [निहितः by मध्यमणिन्याय] does not involve any such defect. (3) निहित a past passive participle is taken in its वाच्य sense and no

his hand on पाणिं न्यस्य) on the head (मौलौ), grey (धवल) on account of [silvery hair due to] old age (पलित — lit. grey hair – to avoid the obvious tautology in 'grey due to grey nature on account of old age', धवल is taken to mean grey and पलित old age) of preceptor द्रोण, the teacher of the three worlds, who cast off (न्यस्त) his weapon (शस्त्र) through grief (शोकात्) and who had his face washed (क्षालित) and thus rendered wet (आर्द्र) by the tears (lit. water from the eyes) in the battle (आजि in 'battle') and after having perpetrated (कृत्वा) a cruel (नृशंस) deed. Do you all put up with this?' III, 20, 1 अश्वत्थामन्'s reaction is brought out by the words 'सक्रोध' and 'सकम्पं च कृपसूतौ दृष्ट्वा' Angrily and with his body full of tremor he asks कुत and मत 'what possibly is this?'

(21) Construe: आत्तधनुषां मनुजेश्वराणां प्रत्यक्षं, प्रायोपवेशसदृशं व्रतम् आस्थितस्य अशस्त्रपाणेः मे तातस्य पलितमौलिनिरस्तकाशे शिरसि शस्त्रं व्यापारितम्। (वसन्ततिलका).

'*Was a weapon caused to operate* (*व्यापारितम्*–*p p p of the causal of* वि + आ + पृ) on the head (शिरसि) of my father–head that had thrown into the background (निरस्त – lit. thrown off) the *kās'a* flower by his crown (मौलि) rendered hoary by age (पलित)? Was this done before the eyes (प्रत्यक्ष) of lords of men (मनुजानाम्, ईश्वराणाम्) who had taken (आत्त p p p from आ + दा) bows [in their hands]? Was this evil perpetrated on my father who was observing a vow (व्रतम्) similar to (सदृश) that of sitting [without eating] (उपवेश) with the purpose of departing (प्रकृष्ट अय प्राय, तस्मै) to the other world and who had no weapon in his hand (न शस्त्रं पाणौ यस्य तस्य अशस्त्रपाणेः)?' Droṇa's having cast off weapons in the battle on having learnt 'अश्वत्थामन्' is slain' was similar to 'a fast unto death (प्रायोपवेश)' For just as such a fast is one ending in the death of a person, father's having cast off his weapons on the battle field was sure to, as it did, lead to his death. The *Kās'a* flower is referred to as a standard of comparison in point of whiteness. अश्व० says his father's grey hair throw into the back round even this proverbially white *kāsa*' flower. प्रत्यक्षमात्तधनुषां मनुजेश्वराणाम् brings out the daring of the perpetrator of the evil deed and the indifference, if not cowardice of the kings who watched the whole thing with a philosophical unconcern. III, 21, कृप says 'so, do I learn, people (जन) say' कृप does not know definitely. III, 21, 2 परिभूतम् p. p. p. of परि + भू to handle rudely III, 21, 3 नव परिभवावतार अवतीर्ण' 'there was a new incarnation of insult' is पर्याय for 'this new insult was inflicted on' [that heap of lustre तेजोराशि].

III, 21 मन्द भागधेय वस्य म where भागधेय = luck, fate धेय added to भाग, नाम does not effect any change in the meaning i e. नाम and नामस्त are synonymous and so are भाग and भागस्य 'आत्मा परिभावित' [your] *self* was caused to be insulted i e. permitted to be insulted' or आत्मा = शरीर – 'your *person* was allowed to be insulted'

(22) Construe: शोकान्धमनसा रणशिरसि देहे परित्यक्ते [सति] श्वा [वा] काक. वा द्रुपदतनय वा शीर्ष परिमृशेत्। स्फुरदिव्यास्त्रौघद्रविणमदमत्तस्य रिपोः शिरसि अय मम पाद एव निहित, न कर च। (शिखरिणी)

The verse is significantly enough prefaced by अथ वा' अश्वत्थामन् was very much pained that द्रोण allowed himself to be insulted by a mean (क्षुद्र) person of that kind (तथाविध) for the sake of his unfortunate son viz. अश्वत्थामन् himself On *second thought*, however, says अश्वत्थामन् 'On *the body* (देहे) *having been abandoned* (परित्यक्ते) *at the forefront* (शिरसि) of the battle, with mind (मनस्) made blind (अन्ध) by grief [for the son], a dog or a crow or a son of Drupada would touch the head' The idea is that the son of Drupada was on the same level as a dog or a crow A dead man's body can be touched even by beasts like dogs or birds like crows. There is nothing surprising that the wretch of a द्रुपदतनय did it. अश्वत्थामन् puts his interpretation on the insult inflicted on द्रोण by द्रुपदतनय 'Here is the *foot* (पाद) of the enemy (रिपो) intoxicated (मत्तस्य) on account of the wealth (द्रविण) in the form of the stream (ओघ) of bright or dazzling missiles (स्फुरदिव्यास्त्राणि), that has been *planted* on just *my* (मम एव) *head* and not [the enemy's] hand that has been planted on his (i e. father's) head.' This is जगद्धर's construction and it brings out the idea that द्रुपद's son did not lay his hand on द्रोण's head so much as his foot on just अश्वत्थामन्'s head. Thus interpreted the verse would be an instance of अपह्नुति अलङ्कार defined by मम्मट in his काव्यप्रकाश as 'प्रकृतं यन्निषिध्यान्यत्साध्यते सा त्वपह्नुतिः।' The translation given on p 79 of this edition has been given having taken the construction in III, 22cd to be अय मम पाद एव न कर च स्फुरदिव्यास्त्रौघद्रविणमदमत्तस्य रिपो शिरसि, निहित।' Where निहित p.p.p.=निहितो भविष्यति It must be admitted that जगद्धर's construction has three merits (1) it does not tamper with the order of the words मम एव (अय) and (2) 'रिपो शिरसि' involves दूरान्वय where as 'रिपो अय पाद मम एव शिरसि निहित न [रिपो] कर तस्य [पूज्यतातस्य] शिरसि [निहित by मध्यमणिन्याय] does not involve any such defect (3) निहित a past passive participle is taken in its वाच्य sense and no

resort to 'वर्तमानसामीप्ये वर्तमानवद्वा' need be made Viewed thus the contents of the 23rd verse would seem to support the interpretation of जगदर — did अश्वत्थामन् not present himself to your mind (lit memory न यात स्मृतिं ते ।)?' By implication 'he did, but *you did not care*', you thought you could with the missiles in your possession treat him with contempt III, 22 दुष्ट आत्मा यस्य स vocative is दुरात्मन् पाञ्चालानां पाञ्चालेषु वा अपसीदति इति lowest of the family of the पाञ्चाल king or पाञ्चालश्च असौ अपसदश्च a mean पाञ्चाल — vocative is 'पाञ्चालापसद'

(23) Construe तात निश्चयेन शस्त्रग्रहणविमुखम् उपलभ्य, शत्रौ त्वक्त्वा अस्य उत्तमाङ्गे पाणिं विदधत तं करधृतधनु पाण्डुपाञ्चालसेनातूलोत्क्षेपप्रलयपवन अश्वत्थामा स्मृतिं न खलु यात किम्। (मन्दाक्रान्ता)

'Having ascertained (उपलभ्य) [my] father (तातम्) to have been definitely (निश्चयेन) averse (विमुखम्—विगत विरुद्ध वा मुखम् यस्य स) to holding weapon, as you placed your hand (पाणिं विदधत) on his head (उत्तम च तत् अङ्ग च तस्मिन् शिरसि), did अश्वत्थामन् who held in his hand his bow (करे धृत धनु येन स – 'धन्वा' would have been better at the end of the compound), the wind at the time of the universal destruction (प्रलये प्रलयस्य वा पवन) in the matter of blowing off (उत्क्षेप lit. throwing up) the cotton (तूल) in the form of the army of the पाण्डुs and the पाञ्चालs, not present himself (न यात) to your memory, (ते स्मृतिं), indeed (खलु)? 'Strange indeed that he did not But judging from your conduct, it is certain, he *did not*' Otherwise you would not have so grossly misbehaved in respect of my father पाण्डूनां पाञ्चालानां सेना एव तूल (कार्पास) is one रूपक and अश्वत्थामा एव उत्क्षेपे i e उत्क्षेपणे प्रलयपवन is another arising out of it Thus in the verse is contained an instance of the परम्परितरूपक III, 23, 2–6 अथ वा indicates a change in अश्वत्थामन्'s line of the thinking '*what use* expecting so much from this युधिष्ठिर with a heart (चेतस्) crooked (जिह्म = वक्रम्) by nature and *untruthful* (अलीकम्)?' युक्तनाम — *is it indeed proper?* द्वे जन्मनी यस्य स, द्विजन्मा तस्य द्विजन्मन (Vide जन्मना जायते शूद्र संस्काराद्द्विज उच्यते। ब्राह्मणs, क्षत्रियs and वैश्यs were entitled to the उपनयन संस्कार and this latter was regarded as their second birth – later ब्राह्मणs who had इज्या, अध्ययन, अध्यापन as their धर्म *alone came to be called as* द्विजन्मन *or twice – born*, the word thus being an instance of the *restriction* of the sense of a word) परिणत (fully developed lit. 'bent on all sides' i e, ripe) वय यस्य स, तस्य परिणतवयस । सर्वेषाम् आचार्य तस्य। 'विशेषत मम [अश्वत्थाम] पितु' — 'and of one, particularly, who was *my* father' — all these

from दिनम्मन: upto मम पितु' are *significants epithets* and the passage is an instance of the परिकर अलंकार. द्रुपदकुलस्य कल्ह्न', । मनुजानां मनुजेषु वा पशु. — these also are साकूत विशेषण. अथ वा — or what use are all these *sinners?*

(24) Construe: ये: मनुजपशुभिः निर्मर्यादैः उदायुधैः भवद्भिः इदं गुरुपातक कृतम् अनुमतं दृष्टं वा तेषां नरकरिपुणा सार्धं सभीमकिरीटिना [भवताम्] असृङ्मेदोमांसैः अयम् अहं दिशां बलिं करोमि । (हरिणी)

'Here (अयम्) I shall make an offering (बलिं करोमि where करोमि= करिष्यामि 'वर्तमानसामीप्ये वर्तमानवद्वा स्त्र') to the quarters (दिशाम) by the blood (असृक् n), fat (मेदः) and flesh (मांस) of you along with Bhima and Arjuna (किरीटी) accompanied (सार्ध) by the enemy of [the demon] Naraka i. e Krsna – you by whom beasts in the form of human beings (मनुजाः एव पशवः तैः) who trangressed their limits or bounds (निर्मर्यादैः— निर्गता मर्यादा येषां तैः) and lifted up their weapons (उदायुधैः —उद्गतानि आयुधानि येषां तैः) this great sin (गुरु च तत् पातकं च गुरुपातकम्) was either practised (कृत) or permitted (अनुमत) or seen (दृष्ट).' नरक is the name of a demon whom Krsna killed He (नरक) was the son of Earth and Prāgjyotisa, a king of Assam. दिशां बलिं करोमि = दिग्भ्यः बलिं करोमि genitive for dative of interest If ' भवताम् ' is not supplied after 'सभीमकिरीटिनाम्' [असृङ्मेदोमांसैः] the change of pronoun from एते. to भवताम् can be avoided. But in line b of III, 24 ' भवद्भिः ' is there. Thus from ' एते ' to ' भवन्त ' is a change that भट्ट नारायण did not think it wrong to make Again 'यैः दृष्ट कृतम् अनुमतम् ' refers to persons among whom नरक रिपु, भीम and किरीटी were included and once more ' नरकरिपुणा सार्धं सभीमकिरीटिना [भवताम्] ' in the phrase that is used This had led मम्मट in his काव्यप्रकाश to put this verse down as an example of the दोष (defect) known as 'पुनरुक्तता ', i. e. tautology. III, 24, 1 किं न सम्भवति = सर्वं सम्भवति । कोविद is explained as कौति i. e proclaims ' duty ' etc. (धर्मादि) इति कौः वेदः इत्यर्थः । तस्य कोः वेदस्य विदः ज्ञाता कोविद', lit. knower of Veda Later, 'knower' in general is understood to be conveyed by the term. An alternative explanation is proposed कवि वेत्ति विदा ज्ञान यस्य स. कोविद'. Here also from 'knower of Veda' there is a transition to 'knower' in a general sense. Thus came the term कोविद to be understood in the sense of one who knows. Cf 'राष्ट्रभाषा–कोविद' which is an उपाधि or degree conferred on one who *knows* the *rāṣṭrabhāṣa'.* दिव्यानाम् अस्त्राणां ग्रामः समूहः (mataphorically) तस्य कोविद , तस्मिन् ।

(25) Construe: पितुः मूर्ध्नि स्पृष्टे सति ज्वलदनलभास्वरपरशुना रामेण यत्

कृतं तत् भवतां श्रुति न उपगतम् [किम्]। अद्य क्रोधान्ध' अश्वत्थामा तदरिरुधिरासार-विघसं कर्म रणमुखे विधातुं न प्रभवति किम् । (शिखरिणी).

'On his father's head having been [rudely] touched that which was done by Rāma with his axe (परशु), shining like blazing (ज्वलन् lit. burning) fire (अनल), – has that not reached your ear ?' अश्वत्थामन means to ask whether the persons did not know how परशुराम avenged the death of his father at the hands of the sons of Kartavīrya i. e. क्षत्रिय s by vanquishing the latter on as many as twenty one occasions with his characteristic weapon the 'axe' (परशु) dazzling (भास्वत् भा, lustre, 'वत्' possessed of) like burning fire. He further asks in *cd* whether अश्वत्थामन् blind through anger would not that day (अद्य) be able to carry out that act (कर्म विधातु) on the fore-front of the battle (रणस्य मुखे) which would have as food (विघसम् that which is eaten from 'घस्' to eat) the shower (आसार) of the blood (रुधिर) of his (तस्य) enemies (अरि) This is only another way of conveying that अश्वत्थामन् would prove himself to be another परशुराम, and like परशुराम chastise all those kṣatriyas who were responsible for 'touching' his father's head i e. for handling it rudely. III, 25, 4–5 अवश्य यथा स्यात् तथा प्रतिकर्तव्ये worthy of necessarily being counteracted. निकार (humiliation) एव अग्नि तस्मिन् निकाराग्नौ is an instance of रूपक सर्वेषाम् भवतः... क शस्त्र: = सर्वेषु अस्माद क. शस्त्र. । III, 7 इम conveys that though none but अश्वत्थामन् is able to put out the fire of humiliation, he wishes to make him descend on the battlefield (अवतारयितुम् infinitive of the causal of अव + तॄ) after having him duly sprinkled [with holy water] on the office of the commander-in-chief (सेनापते. भाव सैनापत्य तस्मिन् सैनापत्ये). Though इप was not personally going to sprinkle अश्वत्थामन् he says 'अभिषिच्य' because he was sure that *his telling* दुर्योधन to appoint अश्वत्थामन् as the सेनापति *would be* enough Or alternatively अभिषिच्य may be taken to have in it the meaning of the causal base contained ('अन्तर्भावितण्यर्थ') Thus अभिषिच्य *would mean the same thing* as 'अभिषेच्य' पर–तन्त्र–*dependent on another* (or others) i. e. on दुर्योधन (or दुर्योधन and his brothers or counsellors). न किंचित् करोति इति अकिंचित्करम् – insignificant. III, 24, 9 इम does *not agree* ('न खलु......') *The reason follows in the next verse* —

(26) Construe यदि नपुंसकः भवान् अत्र युधि न युज्यते [तर्हि] अभीप्सम् भवेत् भर्तृराज्यके कथं भवेद् । (अनुष्टुप्)

न भीष्म धन्विन् तव अभीप्सम्, similarly न द्रोण धन्विन तव अद्यापि । Both are

instances of the नञ् बहुव्रीहि compound. ताभ्यां तुल्या कक्षा यस्य सः — बहु० 'one whose orbit is similar to that of those two' i. e. one who is their equal According to कर्ण, the prospect of दुर्योधन's army without भीष्म and द्रोण, if अश्वत्थामन्, their equal, is not appointed to be at the forefront (धुरि lit. at the yoke), is far from bright (कथ भवेत्) III, 26, 1-6 कृत परिकर i. e. बद्ध परिकर येन सः — one who has girded up his loins. न परिपन्थ (obstacle) अपरिपन्थ, अपरिपन्थ इति परिपन्थ भवितुम परिपन्थीभवितुम is a च्वि form. What made कर्ण believe that दुर्योधन would only be waiting for अश्वत्थामन् to be appointed as सेनापति, except it was his affection for his nephew, it is difficult to say परिकल्पितानि (got ready) अभिषेकस्य उपकरणानि येन सः परिकल्पिताभिषेकोपकरणः । अभ्यवेक्षमाणः — eagerly waiting. परिभव एव अनलः तेन दह्यमानम् । contains, a रूपक. तस्य प्रतिकार. एव जल अवगाहनम् (plunging in water) is another रूपक (metaphor) arising out of it. Thus there is a परम्परितरूपक in this passage. समाश्वासना consolation The passage तदहं गत्वा समाश्वासनया मन्दमनाप करोमि brings out the guileless nature of अश्वत्थामन् who had no special longing for the position of a सेनापति, avenging himself on the enemy having been all that he wanted to achieve — III, 26, 8 कर्ण and दुर्योधन make their appearance (प्रविशत) on the stage. अङ्गाना राजा अङ्गराज vocative is [हे] अङ्गराज दुर्योधन had himself made कर्ण the king of Amgas as he wanted him to be on his side to oppose the पाण्डवs, and as the latter had insulted him (कर्ण) as no राजन्य but a 'सूतपुत्र'

(27) Construe तेजस्वी [नरः] धृतायुधाभ्यां बाहुभ्यां रिपुहतबन्धुदुःख पारं व्रजति । [अथ तु] आचार्यः स्वयं सुतनिधनं निशम्य, शस्त्रमहसमये विशस्त्र किम् आसीत् । (सहर्षिणा)

The dialogue between दुर्योधन and कर्ण deserves to be followed carefully Duryodhana is here expressing his surprise at the way that Drona behaved after having learned that 'अश्वत्थामन' was killed in the battle. 'All spirited persons (तेजस्वी is जाती एकवचनम्) go to the [other] shore (पारम्) of the [ocean in the form of] grief (दुःख) for a relative (बन्धु - one with whom a person has a bond or tie i. e. relationship) killed by the enemy with their two arms with oars (धृत) in the form of weapons held in them. [The expectation from आचार्य द्रोण who is accepted on all hands as a very spirited or brave person was that he too should have crossed the ocean of grief दुर्योधन's argument will take the following logical form All spirited persons go to the other shore of the ocean of grief—Major Premise. Acarya Drona was a spirited

Minor Premise Acarya Droṇa ought to have crossed the ocean of grief – Conclusion] Curiously enough, however, the Acarya, on having learnt (नि + शम् to hear, निशम्य is the gerund from the root, lit. meaning having heard') about the death (निधनम्) of the son (सुत) in the battle (संख्यम्) became one (आसीत्) who cast off his weapons (निगत शस्त्रं यस्य ■) [just] at a time समये when a weapon ought to have been taken up [in hand] (शस्त्रस्य ग्रह ग्रहणम् इति यावत् तस्य समय तस्मिन्) Why (किम् almost having the force of किमिति) was he विशस्त्र [then] ?' The verse embodies a severe criticism against द्रोणाचार्य According to दुर्योधन, the आचार्य failed in living up to his reputation as a तेजस्वी पुरुष The prose passage that follows makes the criticism against द्रोण explicit रिपुणा हत च भर्ता बन्धु च तस्य दु खम् [एव सागर not expressed] तस्य पारम् (shore) — the shore of the [ocean of] grief for a relative killed by *the enemy* भट्ट नारायण has *not used the word* 'दु खसागर' but that is evidently what he had in his mind. This is evident from धृतम् आयुधम् एव प्लव यथा [बाहा] तौ धृतायुधप्लवौ ताभ्या (करणेतृतीया) धृतायुधप्लवाभ्याम् — [with the arms] that have the weapons *held* in them as the oars Thus this latter compound contains a रूपक in it (आयुधम् एव प्लव weapon itself is the oar) This रूपक has arisen out of the former which ■ not actually expressed in so many words but which is there present to the mind of the author Thus understood, the verse can be *said to contain in it a* परम्परितरूपक *III, 27, 1–2* अथ वा Or *rather* – changes the line of thought of the speaker (दुर्योधन) It was wrong to have expected so much from द्रोण who was not a क्षत्रिय by birth अभियुक्त जनै सुष्ठु उक्तमिदम् — 'By persons who have applied themselves (अभियुक्त p p p from अभि + युज् to apply oneself to, to study, one who has stud ed) [to this question], well (*su*) [i. e appropriately] has this been stated viz, प्रकृति दुस्त्यजा प्र + कृ means to begin प्रकृति therefore means beginning starting point The सांख्यs regard प्रकृति *as one of the two fundamental principles on the basis of which they* explain the creation of the universe But apart from this technical sense in which the word is used by the Samkhya thinkers, प्रकृति ■ understood to mean one s own *nature* (स्वभाव) obviously because the प्रकृति or the स्वभाव of every one is there associated with him or her right from the beginning of one s life In a germinal from or in its potential form every one s nature is there associated with him right from the moment of his or her birth If is the स्वस्य भाव 'one s

own existence.' दु:खेन त्यज्यते इति दुस्त्यजा that which can be given up or abandoned *with difficulty* (if it can be given up at all). 'प्रकृतिः दुस्त्यजा' is a 'सूक्त' or 'सुभाषित' भट्ट नारायण has seen to it that his composition is enriched by the inclusion of such सुभाषितs which are quite suited to the occasion. A paraphrase of this सुभाषित is 'स्वभावो दुरतिक्रमः' where evidently प्रकृतिः is replaced by स्वभावः and दुस्त्यजा by दुरतिक्रमः (दु:खेन अतिक्रमः यस्य or दु:खेन अतिक्रम्यते इति) शोकेन अन्धं मनः यस्य सः तेन शोकान्धमनसा — ब० (has here the force of शोकान्धमनस्त्वात् हेतौ) क्षत्रस्य क्षत्रियस्य इति यावत् धर्मः कर्तव्यम् इत्यर्थः, तस्य कार्कश्यम् क्षत्रधर्मकार्कश्यम्–the (harshness कर्कशता, कार्कश्य later) sternness necessary for carrying out the duty of a *Kṣatriya* (where there is no scope for any softness of the sort that द्रोण showed). द्विजाति, a ब्राह्मण. द्विजातेः धर्मस्य सुलभ easy to obtain for i. e. *natural* to the duty of a Brāhmana मार्दव=मृदुता softness, mildness 'मार्दवपरिग्रहः कृतः' is पर्यायोक्त for मृदुता अङ्गीकृता. The sentence contains in it an instance of काव्यलिङ्ग अलङ्कार (शोकान्धमनसा क्षत्रधर्मकार्कश्य विमुच्य = असौ शोकान्धमना आसीत् अतः क्षत्रधर्मकार्कश्य त्यक्त्वा; this embodies the cause of the effect मार्दवपरिग्रह. कृतः— but the cause *has not been directly* stated). The passage deserves to be noted as a typical example of the style of भट्ट नारायण. The author writes with perfect ease and his passages are full of 'प्रसाद' when necessary, as for instance while describing the grief of अश्वत्थामन् on his having learnt that his father was no more But when दुर्योधन is *critical* of द्रोण, the author deliberately changes over from प्रसाद to ओजस् (which is समासभूयस्त्व and where harsh sounding syllables have a greater scope). 'क्षत्रधर्मकार्कश्य', particularly the 'कार्कश्य' part of the compound would have been regarded as a *defect in another* context. But here कार्कश्य is *the* appropriate word. It does justice to the harsh nature of a kṣatriya who carries out his duty not being influenced by emotion peculiar to those whose nature and daily occupation are such as make them soft or mild. Then follows the compound द्विजाति–धर्म–सुलभः and finally the phrase 'मार्दवपरिग्रहः कृतः'। That words are the clothes of what one wants to convey भट्ट नारायण knew very well. The clothes must needs be suited to the thought. In fact those who have devoted an amount of thought to the relationship between what an author expresses and the style which he adopts for expressing the same as not similar to the clothes and the person wearing them so much as a *person* and his *skin*. They are so closely connected with each other as to be deemed inseparable.

No wonder that literary artists who are aware of this adopt a style which is suited to the *sentiment* which in the ultimate analysis is some *bhava* of the mind In fact the dictum would be 'यथा भाव (रस) तथा रीति ।' III, 27, 3–6 कर्ण's interpretation is different On being asked what it was he replies "Drona's intention was 'let me have (lit I ought to get) अश्वत्थामन् crowned as the King of the [entire] earth' As all chances of this being done were nipped in the bud on account of [what द्रोण understood] as his absence, he concluded that a ब्राह्मण that he was, and even there an *old* ब्राह्मण that he was, holding weapon on his part was no use (वृथा) " Why कर्ण is putting such a construction on द्रोण's loss of spirit on learning that his dearest son was killed it is not easy to say III, 27, 7 दुर्योधन agrees and nods his assent III, 27, 8–9 Encouraged कर्ण goes a step further and accuses द्रोण of a deliberate indifference to the slaughter of the principal warriors, as [allegedly] द्रोण's one motive was to see that as many kings were killed in a battle where some fought for पाण्डवs and others for कौरवs as possible Karna's influence over दुर्योधन is tremendous III, 27, 10 He says 'this is reasonable — this appropriately explains द्रोण's behaviour' III, 27, 11–12 कर्ण advances a bit of evidence in support of his interpretation 'King Drupada too did not, from as early as the days of boyhood, allow द्रोण to stay in his (द्रुपद's) country, *precisely* for this reason, III, 27, 14 कर्ण adds that this is not only *his* interpretation 'Others who have applied their minds to this question too do *not* consider this to be otherwise' III, 27, 15 दुर्योधन has no doubt about the matter in his mind ('क सन्देह ।')

(28) Construe एव न चेत्, अन्यथा स अतिरथः अभयं दत्वा किरीटिना वध्यमानं सिन्धुराजं कथम् उपेक्षेत । (अनुष्टुप्)

'If it were not so (एव न चेत् – supply स्यात्), how would that great warrior (अतिरथ) i e. द्रोण remain indifferent (उपेक्षेत – potential 3rd person sing from उप + ईक्ष् to ignore, to be indifferent to) the king of Sindhus i e जयद्रथ [even] after having given (दत्वा) him freedom from fear ?' The fact that Drona gave no protection to Jayadratha while the latter was being slain by Arjuna (किरीटिना inst sing of किरीटिन्) can not be explained otherwise अतिरथ is grammatically explained as रथ अस्य विद्यते इति रथ (रथ + अच्), अतिक्रान्त रथम् he who has gone past, surpassed a warrior with a chariot, a great warrior Such an अतिरथ can

fight single handed an unlimited number of opponents ('अमितान् योधयेद् यस्तु सम्प्रोक्तोऽतिरथस्तु सः') III, 28, 1–3 कृप notices दुर्योधन and कर्ण sitting under a banian tree (न्यग्रोध – lit. one that grows downwards — this is a peculiarity of the banian tree called also 'वट' वृक्ष or 'अश्वत्थ' वृक्ष न्यग् = bending downwards (नि + अञ्च्), रोध from रुध् to grow Cf भगवद्गीता XV, 1–2 for the peculiarity of the *as'vattha* tree in the form of the mundane existence 'ऊर्ध्वमूलमधःशाखमश्वत्थं प्राहुरव्ययम्। छन्दांसि यस्य पर्णानि यस्तं वेद स वेदवित्।' 1 also 'अधश्च मूलान्यनुसन्ततानि। कर्मानुबन्धीनि मनुष्यलोके।' 2) and proposes that they अश्वत्थामन् and he should draw near and they do accordingly and declare the victory of the 'lord of Kauravas' in keeping with the usual form दुर्योधन whose mind was already poisoned against द्रोण and therefore had no love lost between अश्वत्थामन् and himself behaves *diplomatically* As soon as he sees कृप and अश्वत्थामन् he exclaims 'o how ! कृप and अश्वत्थामन्' He *gets down from his raised* seat. He salutes कृप, saying 'गुरो, अभिवादये' He then addresses अश्वत्थामन् 'O son of the preceptor !' and invites him to embrace him

(29) Construe [हे] अस्मदर्थहततात ! एहि, क्लान्तैः अङ्गैः इदं मम अङ्गं निरन्तरं परिष्वजस्व। ते पितुः सदृशः तव भुजयोः एष स्पर्शः नः अपि तनूरुहेषु विकृतिम् एति। (वसन्ततिलका).

'O you whose father has been slain (अस्मदर्थं हतः तातः यस्य सः, तत्सम्बुद्धौ) Come (एहि imp 3rd person sing of आ+इ to come), with [your] tired (क्लान्तैः – p. p. p. of क्लम् to be fatigued, instru plural) limbs (अङ्गैः) embrace this body (अङ्गम्=अङ्गानि=शरीरम्) in a manner so as to leave no space [between your limbs and mine निर्गतम् अन्तरं यस्मिन् कर्मणि यथा तथा] i e embrace (परिष्वजस्व imperative 2nd per sing of परि+स्वज् to embrace) me *closely*' (ab) In cd दुर्योधन conveys how welcome was अश्वत्थामन्'s embrace to him 'Here the touch (स्पर्शः) of your two arms (तव भुजयोः), similar to (सदृशः) [that of] your father's undergoes (एति lit. goes) a change or modification (विकृतिम्) i. e. in our (नः — "royal 'we') hair (तनूरुहेषु – in those that grow on the body' literally i. e. 'in the hair') ' This is a metaphorical (लाक्षणिक) way of saying that contact of your arms has caused so much of joy to my limbs that they have a welcome experience of hair standing on their end or horripilation (रोमोद्गम, रोमहर्ष) Rightly has it been observed that the ways of kings are having a wonderful variety of forms (वाराङ्गनेव नृपनीतिरनेकरूपा) Otherwise दुर्योधन who was convinced of the 'selfishness' of द्रोण only

a little while ago would not have said "your touch, like that of your father s, causes horripilation through joy to me! ' III, 29, 1 The embrace over, दुर्योधन makes अश्वत्थामन् sit by his side (पार्श्वे उपवेशयति where उपवेशयति is 3rd person sing of the present tense of the *causal* base of उप + विश्) III, 27, 2 Deeply moved to meet His Majesty for the first time after the departure of 'dear father (द्रोण)', अश्वत्थामन् sheds tears III 27, 3 कर्ण who only a little while ago had put an unfavourable, nay an uncharitable construction on द्रोण s throwing away of arms addresses अश्वत्थामन् to *console* him, अलं शोकानले आत्मानं प्रक्षेप्तुम्' enough of throwing yourself into the fire of grief far too much (अत्यर्थम् – अथम अतिक्रम्य यथा तथा) द्रौणायन as well as द्रौणि and द्रौणायनि in fact signify द्रोण's गोत्रापत्य or a distant descendent but that term is used here to refer to द्रोण's अपत्य or immediate descendent. III, 27 4 दुर्योधन says in this 'great ocean of calamity' there is no difference (विशेष lit excellence) between us व्यसनम् (calamity) एव महान् च असौ अर्णव is a रूपक

(30) Construe स तव तातः मे पितुः प्रणयवान सखा, [स] यथा शस्त्रे तव गुरु तथा मम अपि। तस्य देहनिधने दुःखं किं कथयामि, गुरुशुचा मनसा तत् त्वम् एव जानीहि।

The verse is remarkable for its lucidity or perspicuity, so essential in passages doing justice to 'Karuna' sentiment To you he (द्रोण) was father, to me he was my father s affectionate (प्रणय — वान्) friend (सखा) As he was your preceptor in the [matter of using the] weapon, so was he of mine too How (किं=कथम्) shall I express (कथयामि) [my] grief at the fall of his body Know you that with your mind, heavy with grief (गुरु शुक् यस्य तत्, तेन गुरुशुचा मनसा) ' III 30, 1 कृप expresses his agreement with what दुर्योधन has said. III, 30, 2 The simple minded अश्वत्थामन् takes दुर्योधन s words to be the mirror to his heart and says when you are so very favourable (lit partial पक्षपाती, 'पक्षपातिनि (त्वयि is a locative absolute construction), it is meet [on my part] to lighten (न लघु अलघु अलघु लघु सम्पद्यमान कर्तुम्–लघूकर्तुम्) the burden of my grief (शोकस्य भारम्) 'But (किन्तु) —'

(31) *Construe* यत् मयि जीवति तात केशग्रहम् अवाप्तवान् [तत्] अन्ये पुत्रिण पुत्रेभ्य स्पृहां कथं करिष्यन्ति। (अनुष्टुभ्)

In so far as (यत् = यस्मात्) while I was alive (मयि जीवति सति) father was subjected to (lit secured' अवाप्तवान् p p p. from अव + आप् with the suffix वत् rendering the sense *active*) seizure

of his hair; then (तत = तस्मात्) how would others having sons (पुत्र + इन् = पुत्री, पुत्रिण is nom plural) entertain [any] longing for, or *hope from their sons?* This latter where पुत्रेभ्य is taken to be ablative plural 'from the sons' is better. The idea is when द्रोण could not get much from अश्वत्थामन्-poor old man was subjected to the humiliation of having his hair seized-how would others endowed with sons hope to get anything from their sons? The evident answer is 'कमपि न.' The reading कथमन्यऽपुत्रिण is obviously absurd. For द्रोण was *not* an अपुत्र to *start with* Any reference to अन्य अपुत्रिण, there fore, would be irrelevant. III, 31, 1-2 कृप who is not sympathetic even to the extent of keeping up appearances asks 'what could be done here, when by himself (i e द्रोण personally) *who was the cause of the protection of all*- [and therefore whose responsibility was the greatest], his person was reduced to that miserable plight (तद्दशाम् अवस्थाम आत्मा नीत)?' The last part of the passage is euphemistic for 'when he suffered the indignity of seizure by the hair' III, 31, 3 अश्वत्थामन् who yet has not been able to probe the heart of कृप replies as to what can be done.

(32) Construe पाण्डवीना चमूना य य स्वभुजगुरुमद [सन्] शस्त्रं बिभर्ति, पाञ्चाल्याने य य शिशु, अधिकवया, गर्भशय्या वा गत, य य तत्कर्मसाक्षी मयि रणे चरति सति य च य च प्रतीप तस्य तस्य (नस्य) स्वम् जगताम् अन्तकस्य अपि क्रोधान्ध अहम् अन्तक (भविष्यामि)। (स्रग्धरा).

पाण्डवी is पाण्डा स्वम् belonging to पाण्डु In fact पाण्डवानां चमूनाम् is grammatically correct meaning पाण्डवानाम् इमा पाण्डवाया तासां पाण्डवानां चमूनाम्= चमू in the forces or armies. स्वस्य भुजौ तयो गुरु मद (दर्प pride) यस्य स 'he who has pride—overweening (lit. heavy गुरु) pride-of his own arms i. e. of the *strength* of his own arms पाञ्चाल्य गोत्र= पाञ्चाल्य कुल अश्वत्थामा does not want to spare any one, whether a lad or better kid (शिशु) or grown up (अधिक वय यस्य स अधिकवया) or one that is lying in (गत lit. gone to) the bed in the form of the womb [गर्भ, of the mother] 'whosoever has been a witness to that act viz केशग्रह of my father', whosoever would be opposed (प्रतीप — विरुद्ध) [to me] while I would be moving on the battle-field-even if he be the destroyer of the worlds himself-of every such person, I, blind through rage (क्रोधेन अन्ध) shall be the destroyer (अन्तक)' A similar mischief was played formerly and it had caused those responsible for it to suffer जगदन्तकस्यापि कृत is *significant*

A pupil of परशुराम (जमदग्नेः अपत्यं पुमान् जामदग्न्यः) that you are, you *ought to be able to recall it to memory.*

(33) Construe: यस्मिन् अरातिशोणितजलैः ह्रदाः पूरिताः सः अयं देशः, क्षत्रात् एव तथाविधः [अय] परिभवः [यत्] तातस्य केशग्रहः, तानि एव अहितशस्त्रघस्मरगुरूणि भास्वन्ति [च] मे [इमानि] अस्त्राणि, यत् रामेण कृतं तत् एव क्रोधनः द्रोणायनिः कुरुते। (शार्दूलविक्रीडितम्).

"This is that same region (सः अय देशः) [viz. कुरुक्षेत्र] where [by परशुराम] pools (ह्रदाः) were filled (पूरिता) with water in the form of the blood (शोणित) of the enemies. From just a kṣatriya is there that kind (तथाविधः) of insult (परिभवः) viz., father's seizure by the hair (*at* the hands of धृष्टद्युम्न) those same (तानि एव) missiles (अस्त्राणि), (which are) dazzling (भास् + वत् n nomina. plural भास्वन्ति) belong to me, missiles which are mighty (गुरूणि) and voracious (घस्मराणि—devourers, from घस् to eat) of the weapons (शस्त्र) of the enemies (अरातीनां= शत्रूणां). That which was done by [–Paras'u–] Rāma [previously] just that does the son of द्रोण do i. e. '*will* the son of द्रोण do" कुरुते=करिष्यति according to 'वर्तमानसामीप्ये वर्तमानवद्वा' लट्. If परशुराम aveng ed the insult to which his father जमदग्नि was subjected by क्षत्रिय्s, angry अश्वत्थामा too can similarly wreak his vengeance on धृष्टद्युम्न and all others —kṣatriyas–who were responsible for that ignoble act (तत्कर्म) viz., द्रोण's केशग्रह. III, 33, 1–2 न अन्यैः साधारण अनन्यसाधारण- matchless, unrivalled– किम् अन्यत् न्यूनम्=न किंचन सदृशम् (worthy) III, 33, 3–5 द्रुपद is trying to press his nephew's claims. कृतपरिकर = बद्धपरिकर 'with his loins girded up.' There is कैमुतिक न्याय and, *therefore,* अपि *in* 'उन्मूलयितुं *(to uproot)* लोकत्रयमपि (the three worlds even) किं पुनः यौधिष्ठिर (युधिष्ठिरस्य इदं) बलम् (how much more capable, would he then be to destroy युधिष्ठिर's army'? This is only an introduction. The main object of द्रुपद is contained in 'अद. अभिषिच्यतां सेनापत्ये'। III, 33, 6–7 दुर्योधन is *polite* but firm प्राक् प्रतिपन्न. given previously, promised earlier. अयन् अभि. = सेनापत्येऽभिषेक। III, 33, 8–9 द्रुपद perseveres अनहर्र (unworthy) परिभवः तेन शोकः स एव स्नानः मग्न निमज्जन्तम् (being drowned, sinking). किन भवेत् पीड़ा न भविष्यति – would there be no torment caused to this one? III, 33, 10 अश्वत्थामा's guilelessness reaches its very limit in this line. Not only his maternal uncle but he too presses that he be appointed सेनापति, when 'His Majesty' दुर्योधन has already said 'this has been promised to the king of Angas'. पुन न अङ्ग न कुमारके तयोः विवादेन पुनःप्रतिपादनम्

thinking what is proper and what is improper (अ-युक्त) अश्वत्थामन् asks 'what good is such a thought ?

(34) Construe अद्य स्तुतिभिः प्रयत्नपरिबोधितः निशां शेष्व, अद्य भुवनम् अकेशवम् अपाण्डवम् असोमकं [च भविष्यति]। अद्य दोःशालिनां रणकथा समाप्यते, अद्य नृपकाननातिगुरुः भुवो भारः अपैतु। (पृथ्वी)

To-day you will sleep (शेष्व-present for future) for the whole of the night, [to be] awakened [in the morning] with eulogies (स्तुतिभिः) [by the bards] To-day the world [will be] void of Kes'ava, void of Paṇḍavas, void of Somaka. To-day, here the story of the battle of those who shine or appear to advantage with their arms (दोभ्यां शालिना = बाहुभ्यां शालिना) *will* be brought to a termination (समाप्यते = समाप्स्यते), let the very heavy burden of the earth [i. e. which the earth is required to shoulder] in the form of the forest of kings—a wild growth of them — be removed [lit. go away अप एतु] ' प्रयत्नपरिबोधित is used *proleptically* one who will have to be awakened with efforts [as he will enjoy a sound sleep, as अश्वत्थामन् has decided to kill all his enemies] नृपा एव काननम् तेन अति गुरु [भुव भार]। III, 34, 1 कर्ण laughs at अश्वत्थामन् and leaves no room for doubt as to what his laugh means 'This is *easier* said than done' This must have naturally touched अश्वत्थामन् to the quick. But as if this was not enough, कर्ण says '*many* in the Kaurava army are capable of this act,' the implication being that there is no reason why अश्वत्थामन् should persuade himself to believe that he *alone* can do it. Much less justifiable would his priding himself on an imagined greatness be. III, 34, 3-4 The dialogue is becoming more and more interesting The अनुनयक अश्वत्थामन् *accepts* कर्ण's proposition 'many in the कौरवबल are capable of achieving this' [where as is easy to infer कर्ण included his own name as the first] अश्वत्थामन् is almost apologising *through grief* by which I had been struck *due* to the vehemence of *sorrow*, do I say so, *not* with the purpose of running down heroic persons [from our army]' III, 34, 5-6 कर्ण grows positively offensive—he even uses a term of abuse viz., मूढ. This is quite in a line with what he must have already decided to do. 'दुःखितस्य नैवविधा प्रगल्भता' is an example of अप्रस्तुतप्रशंसा अलङ्कार as when विशेष (specific case viz. that of अश्वत्थामन्) was विवक्षित, सामान्य (a generalisation true of all who are grieved) is stated दुःखितस्य, दुर्नितम्य are

examples of जातौ एकवचनम् ∴ they signify दुःखितानां and कुपितानां respectively. आयुधं द्वितीयं यस्य with the weapon as the second ■ ■ to help or aid him संग्रामे अवतरणम् संग्रामावतरणम् descent on the battle-field. न एवंविधाः प्रलापाः—not *ravings* like this! कर्ण is a past master in filling the cup of bitterness to the brim. III. 34, 7–8 राधायाः गर्भस्य भारः भूत्वा, इत्यम्भुद्रौ o were you who a burden to the womb of Rādhā. सूतेषु अपसदः the lowest among सूत s charioteers These terms of abuse are *invited* by Karna who began with 'मूढ' and '.. प्रलापाः'. मम अपि नाम अश्वत्थाम्नः of even me indeed, अश्वत्थामन् who am grieved (दुःखितस्य) — this ■ indicative of अश्वत्थामन्'s confidence in himself as a warrior 'अश्रुभिः प्रतिक्रियामुपदिशसि।' O what a mistake 'न शस्त्रेण।' — this would have been the right thing.

(35) किं गुरुशापभाषितवशात् मे आयुधं तव इव निर्वीर्यम्। किं यथा त्वं [तथा अहं] संप्रति एव भयात् समरं विहाय प्राप्तः अस्मि। किम् अहं स्तुतिविरुदकीर्तनविदां सारथीनां कुले जातः, यत् क्षुद्रारातिकृताप्रियम् अस्रेण न [तु] अस्त्रेण प्रतिकरोमि। (शार्दूलविक्रीडितम्).

"Is my weapon without any prowess (निर्वीर्यम्—निर्गतं वीर्यं यस्मात् तत्) like yours under the influence (वश) of the utterance (भाषितं = भाषण) of a curse (शाप) by the preceptor?" This has a reference to कर्ण's having been cursed by परशुराम that ब्रह्मास्त्र would not serve कर्ण's purpose. Even more severe than his attack in III, 35 *a* is अश्वत्थामन्'s unanswerable question in III, 35 b "Have I come [here] just now, having abandoned the battle field (समरं विहाय) through fear (भयात्), as *you* have (त्वं यथा)?" Karṇa has no answer ■ make to this. "Have I been born (जातः अहम्) in the family of charioteers, experts (विदाम् वेत्ति इति विद् तेषां विदाम्) in the repetition [of the names] of the genealogies [■f royal families] with praise or eulogy (स्तुति)?" Is any of these three things applicable to me as it is to you that I should be advised by you to counteract by tears (अस्रम्—tear, आनतिकरवचनम्) and not by missiles (अस्त्रम्—अस्त्राणि)? III, 35. I कर्ण is enraged, the more so because of the question put to him in III, 35 *b*. 'इत्थं कोपेन पुरैव।' perhaps best explains his (सक्रोधम्) वाचाट (O braggart) दुर्विदग्ध (o you not properly baked i. e. unnecessarily puffed up, रे O Chap.

(36) Construe: यथा बाहुशालिना ते पित्रा पाण्डवभयेन [त्यक्तं] तथा निर्वीर्य वा सवीर्य वा आयुधं मया न उत्सृष्टम्। (पथ्यावक्त्रम्).

On being cornered by अश्वत्थामन् कर्ण resorts to the device of finding fault not with अश्वत्थामन् so much as with his father द्रोण 'My weapon may be with or without prowess But it has *not been abandoned by me* (मया न उत्सृष्टम्) as it was *by your father, afraid* of पाञ्चाल as he was.' There is sarcasm in 'बाहुशालिना' — '[by your father] shining (शालिन्) on account of his arms' i e. arms that were undeservedly praised but actually proved to be of no avail Now कर्ण conveniently has shut his eyes to the *facts* and their chronological order द्रोण first heard of the death of अश्वत्थामन्, got the report confirmed by the reliable युधिष्ठिर [who said 'नरः इति' in a low tone] and being full of grief for the 'loss of his son' as he took it cast off his weapon धृष्टद्युम्न took advantage of this moment and seized द्रोण by the hair It is not a fact that द्रोण was afraid of धृष्टद्युम्न and that therefore he cast off his weapon— But the stage that the quarrel between कर्ण and अश्वत्थामन् has reached hardly allows any party to think so coolly about or attach any importance to facts. Any stick is good enough to beat a dog ! पाञ्चालभयेन (पाञ्चालात् भयेन) न पित्रा आयुधम् उत्सृष्टम्, Again this 'भीतेन' is a reply to 'भयात् समर विहाय' of अश्वत्थामन 'Your *father* was full of fear of पाञ्चाल' "It may be added" (अपि च)

(37) Construe . सूतः वा सूतपुत्रः वा यः वा कः वा अहं भवामि। कुले जन्म दैवायत्तम् [अस्ति], पौरुषम् तु मदायत्तम् [अस्ति]। (पथ्यावक्त्रम्)

This is a very spirited reply by कर्ण and one that has been admired by generations ever since it was made. What holds good of कर्ण holds good of all regarded as having a low birth. 'I may be a charioteer, or a charioteer's son — just any one for that matter Birth in a family is dependent on fate, but manliness [is entirely] dependent on me" III, 37, 1-2 There is an addition to the terms of abuse used by अश्वत्थामन् 'रथकारकुलकलङ्क, नतु सूतो रथकारकुलकलङ्क' a stigma on the family of chariot-makers, wheel-wrights. 'नाम अपि' is significant. At least द्रोण should have been according to अश्वत्थामन् kept out of this quarrel while vilifying, running down or referring to persons contemptuously

(38) Construe यः भीरुः वा [स्यात्] शूरः वा [स्यात्] त्रिभुवने प्रथितभुजसारः [अस्ति]। प्रतिदिनम् यत् तेन आर्जौ कृतम् [तत्] इयं वसुधा वेत्ति। 'शस्त्र कथं परित्यक्तम्' इति (पृष्टे) सत्यवचनः सः पुत्रामृतु मार्गी [अस्ति]। (हे) रणभीरो, त्वं तदा क्व नु असि? (शिखरिणी).

"Whether he be a coward or a brave (or valiant) person, he is one the strength of whose arms (भुजयो सार) is welknown (प्रथित) in the three worlds. What was done by him in the battle, every day (प्रतिदिनम्) this [entire] earth [or better this Earth herself] knows. If it be asked 'how was the weapon abandoned [by him]?'—There the son of पृथा i. e. युधिष्ठिर observing the vow of truth (सत्यस्य व्रत तस्य धर) is a witness. [Better ask him] [But the most important question is] O coward on a battle field (रणभीरो – vocative of रणभीरु, रणे भीरु), where were you at that time?" III 38, 1–2 कर्ण again laughs presumably in derision 'Thus I am a coward. I wonder what you will do, recalling, your *father* the *sole essence* of *valour*' (विक्रमस्य एक रस – तम्) I have grave doubts'

(39) Construe यदि [ते पिता] शस्त्रम् उज्झितं [तर्हि] किम् अशस्त्रपाणय उदायुधान् अरीन् न निवारयन्ति – यत अनेन नृपचक्रसन्निधौ मौलिच्छेदने अपि स्त्रिया इव सुचिरम् उदासितम्। (मञ्जुभाषिणी)

'Granting (यदि) that by your father his weapon was thrown off (उज्झित) – [but would you answer the question –] 'do those having no weapon in their hands (न शस्त्रं पाणौ येषां तदशस्त्रपाणय) not ward off (न निवारयन्ति) enemies (अरीन्) with their weapons lifted up (उद्गतम् आयुधं येषां ते उदायुधा तान् उदायुधान्) that (यत्) by this one [your father] in the vicinity of the circle of kings (नृपाणां चक्रस्य सन्निधौ—i. e. when so many kings were watching his conduct), even when his head was being cut off (मौलिच्छेदने अपि) indifference was indulged in (उदासितम्) as by a woman (स्त्रिया इव) for a long while (सु-चिरम्)?" Evidently स्त्रिया इव was the last straw. As'vatthāman could not bear this disparagement of his father a moment longer III, 39,1–2 अश्वत्थामन् has decided to attack कर्ण and his supporter the king too. Thus दुः भाराः यस्य स दुराराध्य, तत्सम्बुद्धौ दुरात्मन् 'रा राजन् राजवल्लभ, तत्सम्बुद्धौ राजवल्लभ–O favourite of the king' प्रगल्भ — O audacious one, [o you who are far too] bold' असम्बद्ध प्रलाप irrelevant raving or loose talk + इन्, (प्रलापिन्)–ever in the habit of talking what is irrelevant!

(40) Construe मम पित्रा दुःखितेन भीरुणा वा द्रुपदतनयपाणिः कथम् अपि न निरस्तः। अद्य भुजवस्त्रस्य आश्रितमानस्य तव शिरसि एष मम पाद... .

'By that *sire* [of mine], either grieved or because he was a coward, somehow the *hand* (पाणि) of the son of the द्रुपद *was not warded off* (नि + अस् p. p. p. is निरस्त i. e. prohibited). To-day be e

my left foot (वामः चरणः) is being planted (-धम्यते passive 3rd person sing. of नि + धम्) on *your head*; [—if you can,—] ward this off.' From wordy war fare matters have come to a fight. अश्वत्थामन् gave no empty threat. As the stage direction तथा कर्णः उत्तिष्ठति brings out, he gets up to do so. 'उत्तिष्ठति' is necessary. For, दुर्योधन had made him *sit* by his side (Vide stage-direction following III, 29 above). III, 40, 1–3 Both कृप and दुर्योधन urge अश्वत्थामन् to be patient ('मर्षय') and they ward him off from carrying out what he had decided. अश्वत्थामन् gesticulates (नाटयति) a stroke (प्रहार) with his foot. कर्ण gets up in anger and having drawn out his sword (खड्गम् आकृष्य) he addresses अश्वत्थामन् 'दुरात्मन्'— this is what अश्वत्थामन् had already used. कर्ण's 'ब्रह्मबन्धो— O Brahmana in name or wretched Brāhmana (i. e. one not true to expectations had about him). आत्मनः श्लाघा यस्य सः आत्मश्लाघः — सं‍बोधन is 'आत्मश्लाघ' — 'you praising yourself!'

(41) Construe: कामम् जात्या अवध्यः असि । इमं उद्धृतं चरणं तु अनेन खड्गेन लूनं छिन्नं पतितं द्रक्ष्यसि । (पथ्यावक्त्रम्).

"I grant that by birth (जात्या) [or caste] you are one not to be killed (न वध्यः अवध्यः). This foot that is lifted up [by you for striking me with], however (तु), you will see (द्रक्ष्यसि) fallen (पतित) on the ground, having been cut off (लून) with this (अनेन) sword (खड्गेन)." III, 41, 1–2 अश्वत्थामन् does not want his 'जाति' (birth as a Brahmana) to be a difficulty in कर्ण's way. 'Here has that been abandoned' he declares and cuts off his sacred thread and declares angrily—

(42) Construe: अद्य सः किरीटी मया मिथ्याप्रतिज्ञः क्रियते । शस्त्रं वा गृहाण, त्यक्त्वा वा मौलौ अञ्जलिं रचय । (पथ्यावक्त्रम्).

'To-day is (i. e. will be) that अर्जुन rendered one with his vow [proved to be] false मिथ्या प्रतिज्ञा यस्य सः मिथ्याप्रतिज्ञः । [i. e. he has vowed to put you, oh कर्ण-to death; but I shall give him no opportunity to do so. I shall myself make short work of you]. Take up your weapon [and fight like a genuine warrior] or having thrown it off (त्यक्त्वा = शस्त्रं त्यक्त्वा) arrange your hands in a way so as to have them folded [as an indication of your having thrown yourself on my protection]. III, 42, 1–6 Both are ready to strike each other. कृप and दुर्योधन ward them off, कृप tries to dissuade अश्वत्थामन् and दुर्योधन tries to dissuade कर्ण from resorting to

arms (शस्त्रग्रहणेन अलम्) अश्वत्थामन् argues with his maternal uncle that one audacious (प्रगल्भ) enough to vilify his father was of the same group as धृष्टद्युम्न; कर्ण too makes out his case.

(43) Construe: धीरसत्त्वैः अवज्ञया उपेक्षितानां क्रोधान्धैः [च तैः] अत्रासितानां मन्दानाम् एषा विकत्थना भवति। (पथ्यावक्त्रम्)

There does take place (भवति) such a bragging (विकत्थना) on the part of the dull (मन्दानाम्) who are neglected (उपेक्षितानां) or ignored by those having a magnanimous (धीर) spirit (सत्त्वम्) out of contempt (अवज्ञया)— of the dull who are not frightened [out of their wits] (न त्रासितानाम् अत्रासितानाम्) by them (the धीरसत्त्वs) blind with anger. कर्ण means that even contemptuous indifference shown to the dull is seen to encourage bragging. The dull must needs be frightened (त्रासित) by the magnanimous in spirit. III. 43. 1–3 मम भुजयोः अन्तर तत्र निष्पेष (being crushed, lit. reduced to powder) तव सुलभम् असूनाम् (of life) अवसादनम् annihilation, destruction. Whatever the cause prompting दुर्योधन to save कर्ण—whether affection or a purpose (viz. कर्ण's valour would be of use to him) from अश्वत्थामन्, it is of no avail. The reason follows.

(44) Construe: शशधरान्वयमध्यम गणितं तव सूतान्वय पापी [च] अथ कथं सखा। अहं किरीटिनं हन्ता नृप [मा] मुञ्च, अद्य लोकम् अकर्णम् अपृथासुतं (च) कुर्याम्। (वसन्ततिलका)

How can this one be your friend— this one born in the family of a charioteer while you are born of the lunar family (शशधर चन्द्र तस्य अन्वय मध्ये जन्म यस्य सः). This one is given to sin (पापी) while you are possessed of excellence (गुणी). [Away with your anxiety on account of अर्जुन] I shall kill (हन्ता) अर्जुन today. I shall make the world (लोकम्) void of कर्ण and of the son (आत्मज) of पृथा i.e. अर्जुन [too]. अश्वत्थामन् intends to strike कर्ण. III. 44. 1–3. कर्ण picks up the gauntlet. He too raises his sword and says 'here you will be no more (न भवसि)'. The king and कृप ward them off. III. 44. 4–6 दुर्योधन rightly asks 'what is this great infatuation (वि + आ + मुह् to be altogether deluded) on the part of you two?' कृप points out something else (अन्यत्) is the matter to be attended to (प्रस्तुत) quite elsewhere (अन्यत्र) in the vehemence (आवेग) directed.' वाम पथ – a wrong path (this is in contrast to ऋजु पन्थ – the straight or right path). III, 44. 7–8 'इ

since long [or for ever]—because of their uselessness (lit fruit lessness निर्गत फल यस्मात् तत् निष्फलम् तस्य भाव निष्फलत्वम्, तस्मात् निष्फलत्वात्) चिरात् परित्यक्त चिरपरित्यक्तम्। Alternatively चिर सदैव परित्यक्त चिरपरित्यक्तम्। III कर्ण could hardly be expected to take this lying down अश्वत्थामन् s 'मूढता' he is pointing out

(46) Construe यावत् अहं एतायुध [अस्मि] तावत् अन्यै आयुधै किम्। यत् वा मम अस्त्रेण न सिद्ध तत् केन सेत्स्यति। (पथ्यावक्त्रम्)

"So long as I have held my weapon (धृतम् आयुध येन स — ब०), till then (तावत् = तावत्कालपर्यन्तम्) what use are other weapons? [i e they are worse than useless] Or that which is not achieved (न सिद्धम्) by my missile,—by which [or what] missile shall that be secured (सेत्स्यति = lit will bear fruit or prove successful)?" Karna s weapon renders all other weapons superfluous (line 1) What Karna's missile fails to achieve, no other missile can bring about (line 2)

The dramatist in भट्ट नारायण is at his best At this very moment, behind the curtain, there is the announcement from no other person but the dreaded भीम 'here have I caught in the trap of my arms that wretched beast, the Kaurava by whom was the Pancala princess dragged by her hair, by whom was removed her garment, before kings and elders' The importance of the stage effect of this announcement can hardly be exaggerated III, 46, 1–4 दुरात्मन्–this is how भीम addresses दु शासन who has come within his range द्रौपदी केशानाम् अम्बरस्य च च आकर्षणम् एव महापातकम् + इन् (possessive), द्रौपदीकेशा महापातकिन् is the form of the vocative singular मम समुखीन मत्समुखीनम् face to face with me, 'राधेयदुर्योधनसौबलप्रभृतय पाण्डवविद्वेषिण चापपाणय मानधना शृण्वन्तु भवन्त' is a piece that represents भट्ट नारायण s conscious art where an attempt at alliteration is made with success

(47) Construe येन नृपशुना पाञ्चालराजात्मजा शिरोरुहे कृष्टा, येन राज्ञा गुरूणां [च] पुर अस्या परिधानम् अपि अपहृत, यस्य उर स्थलशोणितासव पातुम् अहं प्रतिज्ञातवान्, स अयं कौरव मद्भुजपञ्जर निपतित [यदि शक्य तर्हि युष्माभि] संरक्ष्यताम्। (शार्दूलविक्रीडितम्)

'The beast of a man (नृपशु –ना एव पशु) by whom the daughter of the Pancāla king was dragged by her hair (शिरोरुहे कृष्टा), by whom even her garment (परिधान — परि + धा to put round or on all sides to wear) was removed (परिहृतम्— lit had been snatched away) [and

that too] in the presence (पुर) of kings and elders (राज्ञां गुरूणां) [च], the beverage (आम्ब = मद्यम्) in the form of whose blood (शोणित) I have vowed (प्रतिज्ञातवान्-प्रति+ज्ञा to declare proclaim so that all would know, प्रतिज्ञात is p p p from the root, 'वत्' is added with the pur pose of making the 'passive 'active' and वान् is nominative sing of the form in the masculine gender) to drink (पातुम्), — that descendant of Kuru (कौरव) is here fallen into the clutches (पञ्जरे lit 'in the cage') of my arms [मम भुजयो) [-if there are any on the Kau rava side who consider themselves equal to the task, let [the Kau rava] be protected.' All listen to this challenge of भीम, which was not in the least expected by them at the moment. III, 47, 2-3 Ironi cally (उपहसन सहित यथा तथा) does अश्वत्थामन् utter every vocative *O king* of Amgas, *o pupil* of Jamadagnya (Paras urama), *O you who in dulge in ridiculing Dro'na , o you who* [claim to] *have protected the entire world with the strength of your arms* ' The stage-effect is heightened by each of the सम्बोधनs अश्वत्थामन् recites कर्ण s tall claim contained in III, 46 ' my weapon can achieve everything, what my weapon can t achieve, none else s can ' 'इद सद्यासन्नतरम् एव सवृत्तम् is a very happy phrase 'that has now become something which has come much too close (आसन्न-तरम) to you ' The best Marathi equivalent of this is 'घोडामैदान आतां जवळच आहे' Prove your might by saving दुःशासन from भीम III, 47, 5-6 कर्ण accepts the challenge thrown out by the development. 'का शक्ति ? — 'न कास्ति ' is the evident reply दुःशासनस्य छायामपि आक्रमितुम् ।' — ' so much as to cross the shadow of दुःशासन [let alone causing any harm to him] — is idiomatic Sanskrit III, 47, 7-9 अश्वत्थामन् points out to दुर्योधन that without भीष्म and without द्रोण, the Kaurava army would be at the mercy of भीम and अर्जुन who would freely agitate (आलोडयन्तौ) it [like water in a ह्रद or सर] Neither कर्ण nor any one else of his kind would be equal to the task of checking them. *Self reliance is therefore, the best course* (स्वयमेव) for दुर्योधन to adopt *for protecting his brother*, under the circumstances III, 47, 10-13 दुर्योधन like कर्ण has overween ing self-confidence Even the phrases are identical He too goes out to protect his brother There is tumult behind the curtain III, 47, 14-17 The tumult was due to the havoc अर्जुन was playing with the कौरव army 'समम्' — simultaneously शरवर्षै by means of showers of arrows अश्वत्थामन् is excited to see this His utterance

'मर्वे ग पीन दु गामनशोणित भामेन' shows that भीम has almost carried out one part of his vow अश्वत्थामन्'s हृदयदृढता is once more brought out when he says 'I can't bear this calamity befalling दु शासन, can't so much as see it' 'अनृतम् अनुमत नाम' – "indeed (नाम) falsehood is accepted (अनुमतम्, given assent to) by me"

(48) Construe मत्यात् अपि अनृतं श्रेय धिक् स्वम, मे नरक अस्तु। भीमात् दु शासन त्रातु त्यक्तम् आयुधम् अत्यक्तम्। (पथ्यावक्त्रम्)
"Falsehood is *preferable* (श्रेय –*not 'dearer'* or प्रेय) to truth Fie upon (धिक्) the heavenly world [which I would not be entitled to I know, because of my resorting to falsehood अनेन] Let hell be there to my lot (म अस्तु) In order to protect दु शासन from भीम the weapon though abandoned is [from my view point] not abandoned" Not-only does अश्वत्थामन् *declare* his preference of falsehood to truth, he wishes to pick up the weapon he had thrown off saying he would not use it on the battle ground though dear to him as long as कर्ण was in command (Vide stage-direction after III, 45 above), III, 48, 2-6 But just at this moment, from behind the curtain are heard words 'you have never before transgressed truth, do not transgress it now.' अश्वत्थामन concludes that as is proved by the *divine* (non embodied अशरीरिणी) *speech* gods are altogether (सर्वथा–lit in all ways) partial to the पाण्डवs He is very much pained at the turn events have taken ('कष्ट कष्टम्')

(49) Construe दु शासनस्य रुधिरे पीयमाने अपि उदासितम्। दुर्योधनस्य किम् अन्यत् प्रियम् आहव [अह] कर्ता अस्मि। (पथ्यावक्त्रम्)

'Even while दु शासन s blood was being drunk an attitude of indifference was adopted by me (उदासितम् – 'मया' to be supplied) What *other thing* dear to (or liked by) दुर्योधन shall I do [now] in battle?' One thing दुर्योधन would have liked most I failed in doing, my I remained indifferent in regard to it What other service is there I can render to him? (Evidently none – the opportunity, not seized is lost for ever) III 49 1-2 अश्वत्थामन् s *repentance* proves of his कृतज्ञता By us a very ignoble sort of behaviour (अनायम्) – one doing no credit to a cultured person, – has been indulged in' न आयम् अना यम् i.e मनुडाता or नीचजनमुद्गाम् An आय or श्रेष्ठ person is thus defined कर्तव्यमाचरन्काम अकर्तव्यमनाचरन्। अश्वत्थामन् repents that he has done exactly the reverse (अकर्तव्यम् आचरित कर्तव्य न माचरितम्) त्वम् अपि तावत् — 'you *on your part* (अपि) *just*' अश्वत्थामन् was prevented by

the भद्गीरिणी वाक् to do anything on the battle—field that would be of use to दुर्योधन. His own प्रतिज्ञा i. e. अश्वत्थामन्'s own प्रतिज्ञा made not resorting to a weapon, as long as कर्ण was in command, incumbent on him. III, 49, 3–5 कृप agrees, sends his nephew to the camp. Both walk round and go out. Here the third act comes to a close.'

To proceed to an analysis of the contents of the third act. It is evident that the act consists of three parts. Out of these the *first* is made up of the Praves'aka (p. 55 to p. 65). This is followed by the *second part* which can further be sub-divided into two sections – II (a) p. 66 to p 73 (III, 12, 1), from III, 12, 2 commences the section II (b) which extends as far as p. 83 (III, 26, 7). From III, 26, 8 starts the *third part* of the act which comes to a close with the end of the act itself.

Regarding the first part it deserves to be noted that it serves its purpose — viz., that of a Praves'aka admirably well. As the curtain goes up there enters on the stage a *rāk asī* with a hideous dress. She laughs hideously and is mightily pleased that circumstances are excessively in her favour. A thousand pitchers full of fat have been accumulated by her. She is incessantly drinking blood. There is the banquet where flesh of men killed [on the battle-field] is served as the main dish. The *rākasī* dances in glee and is only too eager to call her husband Rudhirapriya. From the conversation taking place between the two the following is gathered. (i) the demon who was extremely thirsty is mightily pleased to have slightly warm blood, quite fresh and the flesh about the heart of some royal sage served to him by his dear Vasagandhā. (ii) *Ghaṭotkaca has been slain* in the battle and Hidimba, Ghaṭotkaca's mother in whose employ the rākasasa happens to be, is much grieved. Somehow she is being consoled by Yajnasenī and Subhadrā who too were equally grieved on account of the slaughter of Abhimanyu. (iii) *Bhagadatta, Sindhurāja* (king of Sindhu), *Drupada, Bhūris'ravas, Somadatta and Bālhīka have been slain*—as a result of which pitchers full of fat, jars full of blood and flesh have been stored in the house of the *rāk asī*. The rākasa's joy knows no limits. He embraces his wife and congratulates her on her excellent work as a housewife. Indeed this work of hers and the arrangement made by his mistress (*svāminī*)

Hidimbā have destroyed his poverty once and for all (iv) According to the arrangement of Hidimbā, the demon along with others of his class are to follow Bhīmasena closely as he would move on the battle-field. When Bhīmasena will drink the blood of Dus's'asana in keeping with his vow, the demons are to enter into the body of Bhīmasena and drink that blood [of Dus's'āsana] As the demoness is expressing her gratification as her husband has been very well appointed, there is a tumult behind the curtain The *vṛtta kathāms'a* has already been brought out. Now there is an idea of the *vartamāna* that is given 'Here indeed is Droṇa being slain by Dhṛṣṭadyumna, after having dragged the former by his hair . Dhṛṣṭadyumna is using his sword for the purpose' The demoness proposes that the two of them – husband and wife – drink Droṇa's blood. But the demon who knows better informs her that a Brahmaṇa's blood burns the throat while entering it There is tumult again behind the curtain 'As'vatthāman, with sword taken out of its sheath, is coming in this very direction Let us go away from hence lest he kills us out of anger against the son of Drupada.' The Praves'aka has thus indicated the *vartiṣyamāṇa kathāms'a* viz, As'vatthāman's lamentation for his father with which the next section viz. II (a) of the third act is dealing.

After the Praves'aka is over, there appears on the stage As'vatthaman, with the sword drawn out He is listening to a tumult the source of which it is difficult for him to guess He next conjectures 'my father must have started an operation worthy of his position of being the supreme bow-wielder . He walks about and experiences an evil omen – the throbbing of his left eye He is dismayed to find that the forces of Duryodhana have forgotten the good things done for them by their master and with their minds petty indeed are running away from the battle field. Even great warriors such as Karṇa etc are fleeing the battle field. In vain does he argue with the soldiers in the Kaurava army 'if running away from the battle-field ensured safety from death, running away would be meet, if, however, death were certain, where was the point in having their fair name tainted by fleeing ?' Karṇa, Kṛpa, Hārdikya are assured by him 'so long as my father, bow in hand, bears the burden of the battle on his shoulders, there is no scope for apprehension or fear at all ' But at this very stage,

he hears some one saying behind the curtain *'where is your father even now ?'* As'vatthāman is shocked to hear the words and asks 'how did your tongue not have itself split into a thousand bits before you completed this raving of yours ?' It is the charioteer of Droṇa himself who had uttered the sentence from behind the curtain. He enters on the stage and having thrown himself on As'vatthāman's feet craves for protection and re iterates *'where is your father even now ?'* As'vatthāman falls into a swoon to learn about the departure of his father to the other world. On regaining consciousness he laments the loss of his sire. He suspects that either Bhīma, or Arjuna or Govinda must have been responsible for the cessation of the life of Droṇa. The charioteer of Drona, however, tells him that neither of the three was the cause of the calamity. *It was when Droṇa threw away the weapon in his hand out of grief, that the enemy perpetrated the terrible deed.* As'vatthāman is very much surprised to learn that *he was himself the cause of the grief as well as the casting off of his weapon on the part of Drona* Droṇa learnt that As'vatthâman was killed in the battle. *Droṇa inquired of Yudhiṣṭhira who enjoyed reputation as one who ever told the truth* and the latter said *'As'vatthāman is killed' loudly, adding 'an elephant* [by *that name*]' *in a low tone.* Having heard what Yudhiṣṭhira said loudly, Drona cast off his weapons and shed tears simultaneously. As'vatthaman falls into a swoon again to learn that his affectionate father gave up his life *for him*, while he was himself alive even after the departure of his sire. How cruel was he and how undeserved the affection father had for him ? The charioteer tries to bring As'vatthāman back to consciousness.

Just at this stage, Kṛpa enters on the stage, sighing with grief This is section (b) of the second part of the third act. Kṛpa lies upon all who helplessly watched the seizure of Droṇa by his hair He goes near As'vatthāman and tries to console him. As'vatthāman who recovers consciousness apostrophises Yudhiṣṭhira 'how did you give up through my ill luck, both your *satyavāditā* and *ajātās'atruta* all of a sudden ?' On being told by the Sūta that his maternal uncle has arrived, As'vatthāman asks him with his eyes full of tears 'maternal uncle, where is that brave brother-in-law of yours

with whom you went to the battle–field to-day?' Kṛpa tries his utmost to console As'vatthaman who has learnt what had to be learnt [sooner or later] He points out to As'vatthaman that his resolve to follow his father in death is wrong For, *sons must need, follow their father in both the worlds.* As'vatthâman pleads that the unbearable nature of his grief did not permit him to live a moment longer. He sees no point in holding his weapon in his hand any longer As he is about to throw it away from behind the curtain are heard *words giving him to know that Dhṛṣṭadyumna was returning* to his camp after having placed his hand on Drona's head and perpetrated a murderous act. His question 'did Dhṛṣṭadyumna do so?' is answered by Kṛpa with the words 'so do people say' As'vatthaman is so deeply affected to learn this that he says 'the enemy has planted his foot on my head, not his hand on my father's head.' He asks Dhṛṣṭadyumna whom he imagines being there in front of himself 'when you acted in this ignoble way, were you not put in mind of As'vatthāman, the wind on the occasion of the universal destruction in respect of the cotton in the form of the forces of Pandavas and Pancālas?' He then resolves to give away all those who have been responsible either directly or indirectly for his father's death — including Bhīma, Arjuna and Kṛṣṇa — as an offering to the quarters. His father's charioteer leaves with the purpose of bringing the chariot that would be of use while fighting Kṛpa tells As'vatthaman that he alone i. e. As'vatthaman alone can counteract the enemy but that before he proceeded to do so it was better he (As'vatthâman) was appointed commander in chief of the Kaurava forces Both Kṛpa and As'vatthāman think that Duryodhana must be only waiting for As'vatthāman. The latter who is guileless says he would console Duryodhana by volunteering to act as the commander in chief of the army'

On As'vatthaman and Kṛpa having started to meat Duryodhana the second section i e (b) of the second part of the third act comes to a close With the appearance of Karna and Duryodhana on the stage, there commences the third and the last part of the act, Duryodhana and Karna are holding a conversation regarding the way that Drona threw away his weapon Duryodhana's conjecture is that a Brāhmaṇa, soft of heart that he was, Drona threw away his weapon, on

learning that his son was killed and having his mind rendered blind through grief. Karna's construction is different. 'On As'vatthāman's having been no more, Drona had no interest in fighting He wanted to have his son installed to the throne, to have made him *the sovereign ruler* All his hopes having been nipped in the bud, he did not mind being treated in that way by the enemy He deliberately *ignored* the slaughter of principal warriors on our side. Drupada knew Drona's mind right from their childhood and wisely did not allow him even so much as to stay in his kingdom. And again, o king, this is not just *my* construction on Drona's behaviour Others too do not think otherwise.' Duryodhana is convinced about Karna's interpretation of Drona's conduct and says that the fact that Drona did not protect the king of Sindhus from Arjuna, even after having granted him freedom from fear, is a clear indication of the truth of this construction On Kṛpa and As'vatthāman appearing before him and declaring his victory, Duryodhana gets down from his seat, salutes Kṛpa and inviting As'vatthāman to approach him, embraces him and makes him sit by his side

As As'vatthāman is shedding tears, Karna tells him not to be very much under the sway of grief Duryodhana tells As'vatthāman to imagine how full of grief he (Duryodhana) is as the grief can not be described in words To As'vatthāman's observation 'how would others having sons expect anything from the latter, — in view of the fact that father was insulted even while I was alive ?' Karna's answer is 'what could be done here, when he himself threw away his weapon and allowed his body to be insulted in that way [by the enemy] ?' As'vatthāman declares his vow to emulate Paras'urama and punish the Kṣatriyas responsible for Drona's death Kṛpa seizes the opportunity of requesting Duryodhana to appoint As'vatthāman as the commander in-chief Duryodhana says the proposal was quite proper—but the office was already promised to Aṅgarāja. Kṛpa tries to argue by pointing out that not to appoint As'vatthaman would cause him grief As'vatthāman too adds namely there was no use thinking even at this stage what was proper and what improper 'I shall bring this talk of war to an end to-day I shall see that there is no Kes'ava and no Pāṇḍava remaining alive on the surface of the earth.' Karna laughs loudly and observes 'this is easier said than done—besides, *many*

in the Kaurava army are capable of achieving this.' As'vatthāman explains he did not mean to insult others —what he said he said under the sway of grief Karna's reply is bitter 'One who is full of grief should shed tears, one who is angry should descend on the battle field, weapon in hand, *but not indulge in raving like this, o fool*' This is enough to make As'vatthāman lose his temper He returns the compliment 'O fool' with a volley of terms of abuse and asks pointedly 'Is *my weapon, void of* prowess *like yours*? Have *I* run away, like *you*, from the battle – field? Have *I* been born *in the family* of *charioteers expert* in singing eulogies in honour of royal dynasties?' Karna does not take this lying low '*I did not abandon my weapon*, powerful or powerless, *like your father, afraid of Pancala* Again dependent on luck is birth in a family *But dependent on me is manliness*' As'vatthaman cannot bear the insult inflicted by Karna on Drona and he addresses him as 'O coward' Karna heartily laughs at As'vatthāmn and says ironically 'thus *I* am a coward – I have doubts, however, as to what *you* would do, recalling your father, with heroism as his sole essence!' 'O fool'" he further asks 'do weaponless persons not resist the enemy that *by your father, as by a woman, indifference was shown even when his head was being cut off*?' As'vattha man's patience was tried. Here I plant my left foot on *your* head remove it if you can, saying so, he rose to act accordingly It was a job for Kṛpa and Duryodhana to stop As'vatthaman and Karna from fighting Karna said 'by birth you are immune from slaughter – but here you will see your foot cut off by my weapon' As'vattha man cuts off his sacred thread and challenges Karna either to fight or surrender Kṛpa tries to curb As'vatthaman, and Duryodhana does his best with the purpose of checking Karna. As'vattaman puts Karna in the category of Dhṛṣṭadyumna as he censured Droṇa Karna does not like boasting persons to be encouraged. As'vatthāman declares his vow to render the earth void of Karna and Arjuna. Karna wishes to strike at As'vatthaman The latter is told by Kṛpa that that was no time to oppose the commander in chief of their own army 'Then I shall throw away my weapon and not use it till this one is the chief of the army' declares As'vattāman, who throws away his weapon. Karna pounces on this

opprotunity and taunts As'va ttaman 'quite worthy is this casting off of your weapon of the tradition of your family' As'vatthāman says 'weapons of persons like you, though held in hand, are as good as thrown away as they are useless'

Just at this juncture, from behind the curtain are words of Bhīmasena heard challenging Dus's'asana and then others from the Kaurava army 'here is this human beast already in my clutches-let him be protected by any body who thinks himself compe tent for the job.' As'vatthāman ironically asks Karna to protect Dus's'asana from Bhīma and tells Duryodhana to act personally for the safety of his brother Both Karṇa and Duryodhana go out. As'vatthāman is very much agitated to see Bhīma drink the blood (almost) of Dus's asana He wishes to take up his weapon again but is prevented by a divine speech not to violate his vow As'vatthaman is plunged in sorrow that through his anger against Karna, he acted very ignobly indeed. He requests his maternal uncle to be by the side of king Duryodhana and is asked by Kṛpa to go back to the camp. On Kṛpa and As'vatthaman s going out the curtain is dropped.

Act IV

IV, 0, 2 Duryodhana is unconscious (मूर्च्छित) due to a stroke (प्रहार) he has received. The charioteer is carrying him, lying (स्थ lit. remaining) in the chariot, evidently for safety or with the purpose that he may not be wounded further The charioteer is *naturally* in a state of confusion and walks about thus agitated (उन्मत्तेन सहित यथा तथा ससम्भ्रमम्) IV, 0, 4-6 बाहो बल तस्य अवलेप (lit. besmearing, metaphorically pride) तेन प्रवर्तित (p. p. p. of the causal of प्र + वृत् to begin, caused to be begun) महान् समर. एव दोहद (intense desire, longing, lit. longing during pregnancy) येषां ते — vocative plural from this is 'बाहुबल दोहदा' कौरवाणां पशुमार तेन पशूकृत (turned into a stake, staked) प्राणा एव द्रविण (धन) तस्य क्रय यैः ते — सम्बोधन बहुवचन is 'कौरवपशुमारात मरणा', both these compounds are adjectives qualifying 'नरपतय (o lords of men)' । निहत दुःशासन तस्य पीतस्य अवशेष (अवशिष्टम्) शोणित (रुधिर) तेन स्नपित (*caused* to bathe) अत एव शोणित. वेष. यस्य स. तादृश वृकोदर. (भीमसेन इत्यर्थ) तस्य दर्शनात् भय भय तत परिस्खलन्ति (slipping) प्रहरणानि (weapons) येषां तानि निहतदुःशासन स्वस्खलत्प्रहरणानि—बहुव्रीहि. The compound is an adjective qualifying बलानि (forces) IV, 0, 7 11 भवते नन्दे व

चामरै (by chownes) चुम्बिता कनककलशमण्डली (golden pots) यस्य तेन बहु०- qualifying 'रथेन' शिखरे (at the top) अवबद्धा या वैजयन्ती (banner) तया भूषित तेन । हता च ते गजा वाजिन (horses) नरा च तेषा कलेवराणां (प्रेतानां शवानां वा) सङ्कल तस्य समद (confused mass) तेन विषम (समराङ्गण) तत्र उध्दात (jolting) तेन कृत कलकल (रव) याभि तादृशा किङ्किण्य (small bells) तासां जाल (lit net work, here 'a number of') तदेव माला यस्य [इति माली] तेन हतगजवाजि जालमालिना रथेन । शराणां बाणानां वष (shower) तेन स्तम्भित (stopped obstructed) परस्य शत्रो चक्रस्य सैन्यस्य पराक्रमस्य प्रसर येन स —बहु० qualifying कृप As कृप is following the king of Amgas ; 'there is supp ort (अवलम्बनम्) lit something to hang by that has arisen (जात) for our armies' IV 0 12-16 कौरवाणां चमू सेना तस्या भग्न योधा (सम्बोधन) निहत च असौ दु शासन च तस्य पीवर (plump, well developed) उर स्थल तस्मिन् क्षत (would) तस्माज्जात आसव (मद्यम्) [अथवा तस्मात् क्षतजम् (blood) एव आसव] तस्य पान तेन मद तेन उध्दत qualifies भीमसेन रभसेन गच्छतीति रभसगामी moving with impetuosity, स्तोक (only a little) यथा तथा अवशिष्ट (remain ning) प्रतिज्ञा या (प्रतिज्ञा एव वा) महोत्सव यस्य स । पार्थेषु –पृथाया पुत्रेषु–मध्यम [as नकुल and सहदेव were the sons of माद्री] The phrase 'स्तोकावशिष्ट प्रतिज्ञामहोत्सव' is important and it brings out that a good deal of the plot of the play (वस्तु) has already been unfolded a little remains (viz., the part connected with the pulverising of दुर्योधन s th ghs)

(1) Construe मानधनस्य कामुकभृत राज्ञ दुर्योधनस्य अग्रत तथा च कुरुबान्धवस्य कर्णस्य शल्यस्य च प्रत्यक्ष जीवत एव तस्य पाण्डववधूकेशाम्बराकर्षिण तीक्ष्ण-करजक्षुण्णात् वक्षस कोष्ण मदम् अद्य मया पीतम् । (शार्दूलविक्रीडितम्).

[Right] before or in the presence of (अग्रत) Duryodhana *who regards pride as his wealth* (मान एव धन यस्य स –तस्य) who *holds* (बिभर्ति इति भृत् holder, कार्मुक धनु) *a bow in his hand who is His Majesty* (राज्ञ), and also before the eyes (अक्ष्णो प्रति, प्रत्यक्षम्) of Karna and Salya, either of whom is a friend (relative बान्धव) of Kurus (i e. Kauravas) [or before the eyes of Kauravas relatives of Karna and of Salya] by me has been drunk to-day slightly warm (कोष्ण) blood (असृक् n) from the chest (वक्षस) broken open (क्षुण्णात्–क्षुद p p क्षुण्ण lit. pounded down) by my sharp (तीक्ष्ण) nails (कर–ज lit. growing on the hand) of that (तस्य only too well known or familiar) one who dragged (आकर्षिण) the hair and the garment of the bride of the Pāndavas even while he is [yet] alive (जीवत एव) ' It is evident that the adjectives कार्मुकभृत मानधनस्य etc are significant In the presence of king दुर्योधन *whose pride is his wealth* who *holds a weapon*, I have

drunk Dus's'āsana's blood The verse, therefore, is an instance of the परिकर अलङ्कार. The idea intended to be brought out is that दुर्योधन's pride has been put an end to, that his bow has not been able to save Dus's'āsana.

IV, 1-2 The charioteer of दुर्योधन is full of apprehension (सभयम्) to learn that भीमसेन is there quite close by (आसन्न एव) कौरवराजपुत्र एव महावनम् is a रूपक giving rise to another viz मारुति (son of wind i e भीमसेन) is identical with the portentous wind (उत्पातमारुत) to the forest IV, 2-11 अनुपन्न आचरिष्यति He is full of concern for his master and afraid that the 'ignoble (अनार्य) Bhimasena would act in an ignoble manner, a savage manner (अनार्यम् आचरिष्यति) towards दुर्योधन [as भीमसेन had already acted towards दुःशासन] He, (सूत) therefore, decides to take the chariot away Having walked round he eyes a banian tree (न्यग्रोध–lit one growing downwards, one with branches going in the direction of the soil, into it • वट) सरस्यां (in the lake) यानि सरोवारि कमलानि मर्दा विलोलनं (unsteadiness shaking) तत सुरभि (fragrant) शीतल च मातरिश्वा (वायु इत्यर्थ — मातरि श्वसिति one that breathes i e moves in the sky) तेन संवाहितानि सान्द्राणि (thick) किसलयानि (sprouts, tender leaves) यस्य स — वृo विश्राम is wrong for विश्रम — rest but sanctioned by वृत्ति which is यालसाद्‌ वलीयसी Bhatta Nārāyana is in good company in using what strictly is a wrong form from the point of view of grammar For, even poets of the eminence of Kālidasa use the word विश्राम (instead of विश्रम) as in 'विश्राम लभतामिद च शिथिलज्यावन्धमस्मद्धनु:'. Following the चान्द्रव्याकरण which gives the option of वृद्धि of 'श्र' into 'श्रा' or regarding 'श्राम' by 'स्वार्थ अण्' to give श्राम (like श्राम एव श्राम) are attempts of the nature of 'स्थितस्य गतिश्चिन्तनीया' न यान्त्रितेन ताडवृन्तेन by a fan (तालवृन्त) not begged or asked for, i. e by a fan provided by nature हरिचन्दनस्य छायया इव शीतलन हरिचन्दनछायाशीतलन—By one which is as cool as a mass or paste of Haricandana (a variety of sandal). दशाया परिणाम a total change (परिणाम from परि+नम् to bend altogether, to change fully) in the condition तस्य यापदेन गत क्लम (fatigue) यस्य स गतक्लम –बo लून केतु यस्य with the banner or flag cut off Consequently the chariot (रथ) would enter shade without being obstructed or impeded (न निवारित, अनिवारित 'not warded off'). The stage direction प्रवेशं रूपयित्वा evidently means रथस्य उचितायां विश्रामभूमौ प्रवेशं रूपयित्वा— i. e. by showing by means of acting (or by gesticulating) the entrance of the chariot into the region fit for being

used as a resting place. The charioteer is disappointed to learn that there is no one from among the servants there (न कश्चिद् अत्र परिजनः). In the very next sentence he states how it is but natural on their part to have gone back to the camp itself on account of indeed (नूनं) (a) the fear of भीमसेन (वृकोदर) 'of that type' (तथाविध-i. e. extremely awe-inspiring) and (b) the apprehension (त्रास = भयम्) of our master reduced to this plight. एवंविधस्य is euphemistic for 'मनुपलब्धसंज्ञस्य'. The charioteer is deeply affected by the turn events have taken (कष्टं भोः कष्टम्)

(2) Construe पार्थात् अभयं दत्त्वा अपि द्रोणेन सिन्धुराजः न संरक्षितः, हरिणे इव अस्मिन् दुःशासने भीमसेनेन क्रूरं कर्म कृतम्। अरीणां दुःसाध्याम् अपि प्रतिज्ञां लघुम् इव समरे पूरयित्वा कुरुकुलविमुखं दैवम् एतावता अपि अद्य सकामं न मन्ये। (स्रग्धरा)

Drona assured Sindhuraja that he would see to it that there would be no danger from अर्जुन to which he (king of Sindhu) would be exposed. And yet Drona failed to protect him (न संरक्षितः 'was not well protected'). By भीमसेन a cruel (क्रूर) act (कर्म) viz. killing has been perpetrated (कृतम्) towards this दुःशासन comparable to a deer (हरिणे इव). Of course by implication भीमसेन is like a tiger notorious for the cruelty (with which innocent deer are made short work of by the blood-thirsty wild animal — obviously the सूत has visualised भीम drinking दुःशासन's blood looking like a tiger killing a deer and drinking its blood). That दुर्योधन's सूत regards दुःशासन as (हरिण इव) similar to a deer is more a proof of his स्वामिभक्ति or devotion to his master दुर्योधन than of anything else. The vow (प्रतिज्ञा) of the enemies (अरीणां=पाण्डवानां generally, of भीमसेन in particular), though difficult of accomplishment (दुःसाध्या अपि) has been fulfilled by fate (दैव) averse to the family of कुरु [i. e. to धृतराष्ट्र's sons here] कुरोः कुलात् - विगतं मुखं यस्य तत् -कुरुकुलविमुख-तत्पुरुष (दैवम्). Fate has fulfilled it so easily as to make one think it were a light affair (लघुम् इव). What is worse is that fate is not सकामम् i. e. कामेन सहितं or पूर्णमनोरथम् yet-even with this much (एतावता अपि). The सूत expresses his apprehension that the *worst* is to follow कुरुकुलविमुख that it is, it would have its desire fulfilled only after the entire family is destroyed. IV, 2, 1. The सूत waited long enough and yet His Majesty Duryodhana did not recover his consciousness अद्यापि = अधुना अपि, एतावता कालेनापि साम्प्रतम् अपि. He heaves a sigh (निःश्वस्य), apprehensive of the fate in store for दुर्योधन

(3) Construe: मदकलितकरेणुभज्यमाने [अत एव] प्रकटैकशालशेषे विपिने इव हतसकलकुमारके अस्मिन् कुले त्वम् अपि विधेः कटाक्षैः अवलोकितः [असि]। (पुष्पिताग्रा).

Even you (त्वम् अपि) have been looked at (अवलोकित) with his side glances (कटाक्षैः) by Destiny (विधि) in this family with all princes (or young lads कुमारकाः) in it [already] killed (हत), — as in a forest (विपिने इव), with only a *S'āla* tree remaining manifest (प्रकट) in it, being devastated (भज्यमाने — loc. sing of the present participle passive from भञ्ज्) by an elephant करेणु seized (कलित) with intoxication (मद). It is quite clear that भीमसेन is in the eyes of the सूत like an intoxicated elephant and दुर्योधन is like the sole *S'āla* tree remaining in the family which is like a forest, — every prince from among दुःशासन and other brothers of दुर्योधन being like so many trees that are being broken to bits (भज्यमान). करेणु f. signifies a female elephant but *in this* context the word is *masculine* and stands for 'an *elephant in general*' विधेः कटाक्षैः अवलोकितः ! ('have your days numbered') is euphemistic for your end is in sight. The अलङ्कार in the verse is उपमा as indicated by 'विपिने इव' IV, 3, The सूत apostrophises the accursed fate unfavourable to the 'Kurukula.'

(4) Construe: अक्षतस्य गदापाणेः असंशयम् अनारूढस्य भीमसेनस्य एषा अपि प्रतिज्ञा त्वया पूर्यते। (अनुष्टुप्)

Even this vow (एषा अपि प्रतिज्ञा) [viz., killing दुर्योधन in a mace fight, — having pulverised his thigh with the mace in his hand —] of the enemy who is not wounded (अ-क्षत), who has his mace in his hand (गदा पाणौ यस्य सः, तस्य) and who has not [even so much as] mounted (अनारूढ) on any doubt (संशयम्) i. e. who is not in the least exposed to any danger, is being fulfilled (पूर्यते third person sing. passive of पूर्) by you (त्वया)! The propriety of एषा अपि is this that the other प्रतिज्ञा viz, of drinking the blood from दुःशासन's chest has already been fulfilled.

IV, 1 It is an irony that दुर्योधन who is recovering his consciousness slowly (शनैः), knows nothing about दुःशासन's slaughter at the hands of भीम and the Kuru chief, as is his wont indulges in a boast that while *he* is alive, how can the accursed वृकोदर fulfil his vow. He also assures his dear brother दुःशासन that he need not be afraid. IV, 4, 4-5 दुर्योधन learns from his charioteer, that his horses (वाहाः) are incapable of carrying his chariot [to the desired destination — viz. the place where

there was दुःशासन] The स्वगतम् put into the mouth of the charioteer 'मनोरथ च ।' is altogether artificial and out of place to put things very mildly Bhaṭṭa Nārāyaṇa seems to have been carried away by what he wrongly regarded as a device securing literary effect The सूत has been delineated so as to impress people as one who is full of devotion to दुर्योधन and that he should say, though it be a स्वगत, 'मनोरथ च' seems to be very strange The सूत ought to be in no mood for such a literary effect Once in a while, Bhaṭṭa Nārāyaṇa seems to have been nodding IV, 4 6–9 दुर्योधन does not think it proper to wait for a chariot अरातीनां शत्रूणां विमर्दे (crowd) तेन संघट्ट (collision) तत्र सचार धौ वस्य (even अराति सघट्टसचार would have been enough — ताक्ष्णीवर्दे मिनि however seems to have been regarded as bringing out the sense unmistakably) केवलं (यथा तथा सचारी) is used adverbially

(5) Construe असौ उदायुध पाप मे प्रकृतिदुर्ललितस्य बालस्य समक्षे पाप व्यवस्यति । अस्मिन् व्यवसायिन मां किं निवारयसि । [ते] क्रोध न नाम [न] करुणा, न च ते लज्जा अस्ति । (वसन्ततिलका)

That sinful wretch (पाप) i e. भीमसेन with his weapon lifted up (उद्गतम् आयुध यस्य स —उदायुध) is doing (व्यवस्यति) i e will do what is evil in respect of (पापं— i e will kill) my boy (बाल) who is by nature (प्रकृत्या) too much fondled (दुर्ललित) Why do you ward me off – me who am determined in respect of this (अस्मिन्) [being put a stop to]? Are you devoid of anger (against भीमसेन)? Have you no compassion (करुणा for दुःशासन)? Are you not ashamed (न ते लज्जा अस्ति) [of preventing me from saving my dear younger brother]? IV 5, 1–2 The सूत makes *explicit* what was *implicit* in 'अक्षमा रथमुद्वोढुम् ।' IV, 4 4 above. IV 5, 3–5 दुर्योधन s affection for his brother makes him fall on the ground suddenly, मम बाहुवा विरोधिता पाण्डवा वै — तत्सम्मुखी अरातीनां कुलम् एव गजाना घटा (समूह) तत्र मृगेन्द्र मिव is an instance of परंपरितरूपक. The loving elder brother falls into a swoon Not without efforts on the part of his charioteer does he regain consciousness

(6) Construe कृपायजेन मया लालित अपि त्वं यथेष्टम् उपभोगसुखेषु न एव युक्त । [हे] वत्स, अस्या तव विपत्ते तु अहं हेतु, वत् अविनयं कारितः असि न च रक्षित असि । (वसन्ततिलका)

'I am your elder brother (अग्रे जायते इति अग्रज) in vain (वृथा) You were, no doubt fondled by me (लालित) Yet (अपि) you were not permitted (युक्त lit appointed) to enjoy pleasure (उपभोगसुख) to your he

art's content (यथेष्टम्—इष्टम् अनतिक्रम्य यथा तथा). Dear brother (वत्स), of this disaster (अस्याः विपत्तेः) that has befallen you [lit. of yours तव], however (तु), I am the cause (हेतुः). For (यत्), you were caused to act immodestly (अ विनयं lit. 'absence of discipline' by me, but not protected' Duryodhana is overwhelmed with grief. He falls down again. In his mood of the moment, he holds the charioteer responsible for obviously what he (सूत) has not done.

(7) Construe : आज्ञानुवर्तिना बालेन [अत एव] सतत रक्षणीयेन भ्रात्रा दुःशासनेन उपहारेण अहं रक्षितः। (पथ्यावक्त्रम्)

'I have been protected with the offering (उपहार) of my brother दुःशासन — a young lad (बाल) ever carrying out my order (आज्ञाम् अनुवर्तते इति आज्ञानुवर्ती तेन) and hence worthy of always being protected by me'. दुर्योधन feels *he* has been protected by the charioteer *at the expense* of his younger brother दुःशासन. IV, 7, 1–2 The charioteer explains that he was *constrained* to take दुर्योधन's chariot away to a safe place as great warriors on the enemy's side worked a havoc with their weapons – arrows (शराः), javelins (तोमरा,– राणि), spears (शक्तयः) and darts (प्रासा— lit. those to be thrown)—and as His Majesty had lost consciousness निगता चेष्टा व्यापारः यस्मात् सः निश्चेष्टः lit. means not-active i. e. 'one in a swoon' in the present context. IV, 7, 3 विरूपम्—विरूप रूपं यस्य तत् lit. something deformed, ugly, metaphorically, improper.

(8) Construe : [यत्] तस्य एव मे अनुजरिपोः पाण्डवपशोः गदाशनिकृतैः क्षतैः न विबोधितः अस्मि यत् वा ताम् एव शोणितार्द्राम् शयनीयाम् [अहम्] आशु न अधिशायितः [अस्मि] । (वसन्ततिलका).

'[Very improperly did you act, o charioteer] in that I was not brought back to consciousness (न विबोधितः अस्मि) by the bruises (क्षतैः) made (कृतैः) by the thunderbolt - like (अशनि इव) mace (गदा) of that very beast (पशु) of a Pandava, the enemy (रिपु m.) of my younger brother (अनुज) — or (वा) is that (यत्) I was not quickly (आशु) made to lie (न अधिशायित अस्मि where अधिशायित is p p p of the causal from अधि + शी) on that same bed (शयनीय), of दुःशासन [my younger brother], wet (आर्द्रम्) with blood (रुधिर) or that Bhimasena was not caused to do so " दुःशासनस्य इयम् शौ शासनी ताम् शौ-शासनीम् । According to 'अधिशीङ्स्थासां कर्म' the accusative of शय्या (शय्याम्) has been used with अधिशायित-. In the absence of the preposition अधि, the construction

would be शय्यायां (locative singular) शयित ' IV, 8, दुर्योधन is so much afflicted that to him death is welcome

(9) Line 1 Construe. अपि नाम मृत्यु भवेत् वृकोदर न हन्ता च।

' Oh how I wish that death did take me away – but (च) that भीम was not the killer The मृत expresses the pious wish that evil be allayed

(9) Line 2 Construe घातिताशेषबन्धो मे किं राज्येन [किं] जयेन वा। (पथ्यावक्त्रम्)

What use is either kingdom or victory to me with all my brothers *caused* to have been killed (घातिता अशेषा बान्धवा यस्य स)' In a penitent mood दुर्योधन holds himself responsible for the slaughter of all his brothers at the hands of the enemy घातित–p p p. of the causal from हन् to kill

IV, 9, 1 Then enters सुन्दरक with wounds (प्रहारैः सहित) on his body, who wants to know where His Majesty दुर्योधन can be found IV 9, 33–60 34 निरूप्य – having observed closely 35 मन्त्र lit to think later *speak*. बद्ध परिकर यै ते बद्धपरिकरा those who have *girded* up their loins 36–38 घन च तत् सन्नाहस्य (of the armour) जाल तेन दुर्भेद्यानि (difficult to break) मुखानि (points) येषां तानि कङ्कबदनानि (pincers) The persons were engrossed in extracting arrowheads (शल्यानि) from the heart of their masters struck very hard and thus wounded 40–41 Another group of persons began weeping all the more (अधिकतरम्) to have seen सुन्दरक 41–43 A very pathetic scene (अतिकरुणम्) A young warrior is dead. His mother along with his bride have put on red garments (रक्त अंशुक) and having put on all the ornaments is following her dear son in death सुन्दरक praises the hero s mother and congratulating her on her extreme affection for her son expresses the hope that in another life at least (अपि), the lady would have her son hale and hearty (न निहत पुत्र यस्या सा अनिहतपुत्रका) 45–47 बहुभि प्रहारै निहता छाया यस्य ■ कृता व्रणबन्धा यस्य स –इ० qualifying योधसमूह a group of warriors. व्यापादित has been put to death 48 व्यसनमनुभवन् experiencing difficulty भागधेय भाग = luck fate भागधेयस्य दैवस्य विषमशीलता – विषमं शीलं यस्य तद्, तस्य भाव — तया भागधेयविषमशीलतया। परित आकुल पर्याकुल perturbed on all sides, extremely perturbed 50 Death on all round makes sundaraka criticise lit censure (उपालप्स्ये I shall blame) fate. 51–53 अक्षौहिणीनां नाथ etc are significant epithets — the eldest of *hundred* brothers *master* of a *circle of kings*(भर्ता राजचक्रस्य), the one

(एक) lord of the entire circle of the earth – he too is being searched for! O the cruelty of wanton fate! Even while being searched for (अन्विष्यमाण अपि) it is not possible to ascertain where His Majesty is and the search thus proves to be futile! 54–57 सुन्दरक thinks and heaves a sigh He is convinced that *there is no point in finding fault with fate* (अथवा किम् उपालभे।) What has happened is only the *natural fruit of the tree in the form of the* lac-house [where पाण्डव्s were sought to be burnt by दुर्योधन, दुःशासन etc] and the gambling [to which युधिष्ठिर was invited] निर्भर्त्सित (flouted) विदुरस्य वचनम् एव बीजं (seed) यस्य स तस्य। अवधीरित (disregarded) पितामहस्य (भीष्मस्य) हित उपदेश (good counsel) एव अङ्कुर (sprout) यस्य। शकुनेः प्रोत्साहनादीनि एव विशेषेण रूढानि मूलानि (roots) यस्य। जतुगृहं द्यूतं च तयोः समाहार जतुगृहद्यूतम् एव विशाखी [विशिष्टा शाखा यस्य वृक्ष]। अभूत चिरकालात् (since long) सबद्ध वैरम् (enmity) एव आलवाल (basin) यस्य स तस्य [विशाखिन]। पाञ्चाल्या कचानां ग्रहण (seizure later dragging) एव कुसुम यस्य तस्य [विशाखिन] is a समस्तवस्तु विषय रूपक or an elaborate metaphor with all its details duly set forth मम्मट defines this as 'समस्तवस्तुविषय श्रौता (directly mentioned) आरोपिता यदा' Here the आरोपित्s are all mentioned as shown in the preceding lines 57–60 Casting his glance elsewhere – in another direction– (अन्यत), सुन्दरक spots out what he infers is His Majesty's chariot, विविधानां (diverse) रत्नानां (precious stones) प्रभया (lustre) मवलिता (blended) च ते सहस्र किरणा (rays) तेभ्य प्रसृत शक्रस्य (इन्द्रस्य) चापाना सहस्र (a thousand rain-bows) तेन सपूरितानि (filled) दशदिशाना मुखानि (openings) येन ■ —बहु० adjective qualifying रथ यद् रथ दृश्यते तदह तर्कयामि as the chariot is seen I infer विश्रामदेशेन – विश्रामस्थलेन प्राकृत (ordinary, 'half penny two penny' to put it colloquially) च असौ पुरुष च न श्लाघनीया (not praiseworthy = unbecoming, ill suited) भूमि, तस्याम्। उपविष्ट- तिष्ठति-remains seated (तिष्ठति=remains) Sundaraka's feeling of commiseration is changed into his conviction that this is only meet– this is the fruit of the flower in the form the seizure of Draupadi's hair' 64–65 On सुन्दरक's having declared दुर्योधन s victory दुर्योधन becomes aware of the former s arrival It is remarkable that the first query he makes pertains to the safety(कुशल) of Karna (अङ्गराज) 66–69 सुन्दरक answers Karna is safe so for as the physical aspect of his being is concerned. धुर वहन्तीति धौरेया horses सुन्दरक s 'न भग्न रथ। अस्य मनोरथ अपि।' as as much *objectionable* as the सूत's play of a similar nature at IV 4, 4–5 भट्टनारायण seems to have taken

a fancy for this play on the word रथ 70 अविस्पष्टानि (not clear) कथितानि (=कथनानि, नपुंसके भावे क्त.) ते । 73–76 आटोपेन सहितं यथा तथा साटोपम् 'proudly' Sundaraka has, he says, his pain due to wounds removed by the prowess (प्रभाव) of the gems in the crown of "His Majesty" He begins narrating what happened on the battle-field Not being sure whether दुर्योधन has learnt about the slaughter of दुःशासन he half utters what he wants to say कुमारदुःशासनवध-' and shows by means of acting – [i e the person playing सुन्दरक's role does this –] that he has a doubt (or fear) whether he should proceed 78 The charioteer runs to his succour 'By fate this has [already] been told' दुर्योधन also says 'this has been heard by us 83 सुन्दरक did not expect this as is brought out by his 'कथं श्रुतम् ।' बलेन अमत्र भरत सन्नात इति- अमर्षित enraged at the slaughter कुटिलाया भ्रुकुटेः भङ्ग (knitting of the curved eye-brow) तेन भीषण ललाटपट्टं (broad forehead) यस्य तेन । न विज्ञातो सन्धानं मोक्षः च यथा तथा निक्षिप्त शराणां धाराणा वर्ष (a volley, shower) येन स — one who discharged a volley of streams of arrows in a way so that the fixing up (सन्धान–on the bow-string) and the letting go (मोक्ष) were not known [by the people] This brings out the quickness with which arrows were discharged by कर्ण, one after the other मध्यम पाण्डव here refers to भीम who is the middle-most of the three sons of Kunti and Pāndu This is a loose use of the term but the context makes what the author wants to convey clear 90–92 पदाति foot-soldier समुद्भूत च असौ धूळे निकर (heap) च तेन । प्रचुरा ता ता (many) गमाना परा तासा सघात (confused mass, close impact) यस्मिन् स अन्धकार (darkness) तेन । अन्धकारेण अन्धीकृतमुभयबलम्' the two armies were rendered blind by the darkness is a very graphic description of the battle that Sundaraka is acquainting दुर्योधन with So is the description in the next phrase न खलु गगनतल लक्ष्यते । 95–96 दूरम् आकृष्ट धनुष् गुण तस्य आच्छादन (letting off cf 'सोडणें in Marathi) तेन टङ्कार (twang sound) तेन [प्रतिप्रलय-नरेण इति ज्ञायते] । This last is a fancy it appeared

(adjective qualifying मम्रदुर्दिनम्) – श्लो० 109 – 112 धनञ्जयेन धावितः तम् उद्देशं रथवरः– 'By Arjuna the best of his chariot was caused to be quickly taken to that place' are the main words in the sentence. धनंजय did so as he had apprehension (शङ्का अस्य अस्ति इति शङ्की तेन शङ्किना) that his elder brother would have to suffer humiliation (परिभवः) [at the hands of Karna]. वज्रस्य निर्घात. (stroke) तेन निर्घोष (crash) इव विषम रसित (cry) यस्य स च असौ ध्वजस्य (flag) अग्रे (top) स्थित, महान् वानरः यस्य — बहु० qualifying रथवर. तुरङ्गानां सवाहन —सम्यक् वाहन (proper direction)–तस्मिन् व्याप्रताः वासुदेवस्य बाहेन चक्रेण असिना (by a sword) गदया च लाञ्छिता. चत्वारः बाहवः दण्डा. इव तैः दुःखेन दर्शन यस्य सः— रथवरः। आपूरितौ (filled with air) पाञ्चजन्यः (name of कृष्ण's conch) देवदत्तः (name of अर्जुन's conch) च तयोः तारस्य (loud) रसितस्य (blast) प्रविशेन भरितानि दशदिशानां सुरानां कुहराणि (caverns, hollows) येन स — ब० adjective qualifying रथवरः. 117–119 रत्नयुक्त शीर्षक (helmet) was विगलितम् i. e displaced and it had to be adjusted (अव + धू lit. to shake) by वृषसेन, कर्ण's son who wanted to help his father attached by both भीम and अर्जुन दक्षिणेन हस्तेन उक्षित प्रतुङ्गः तेन विघट्टन (spurring, goading) तेन त्वरायितः (caused to hurry) सारथि. यस्य स –बहु० आकर्णात् आकृष्टा कठिनस्य कोदण्डस्य (धनुष) जीवा (ज्या–string) येन स– बहु० 124–126 धनञ्जयस्य रथवरः तेन आसन्नेषु तत्र कुमारवृषसेनेन शिलीमुखैः (with arrows) प्रच्छादितः is the main part of the sentence 'कुसुमितः तरुः शिलीमुखैः इव' is the simele introduced. The arrows of वृषसेन had पुङ्ख i. e. forked ends dark (श्यामल) and glossy (स्निग्ध) like a broken (वि—दलित) sword-blade (असिः लता इव) — विदलिता च असौ असिलता च सा श्यामलाः स्निग्धा च पुङ्खाः येषां तैः। कठिनानि कङ्कपत्राणि (heron's feathers) येषां तैः। शाण (Cf Marathi 'सहाण') शिलायां (on the whetstone) निशिताः (sharpened) श्यामलाः च शल्यवन्ध्याः (darts) येषां तैः। 135–140 Arjuna smiled a bit (ईषत् विहस्य) and told वृषसेन to find out boys [who would be the same age as he] as even कर्ण, वृषसेन's father was unequal to the task of facing him (अर्जुन) गुरुजनस्य (कर्णस्य) अधिक्षेपेण (insult) सन्दीपिता (enkindled, fanned) यः कोपः तेन उपरक्त यत् मुखमण्डल तत्र विजृम्भितः (प्रकटीकृत) भ्रुकुट्योः भङ्ग. तेन भीषणेन— तत्पुरुष (qualifying कुमार – वृषसेनेन) गाण्डीवी is अर्जुन as his bow was called गाण्डीव ('गाण्डीवं सम्प्रे हस्तात् त्वक् चैव परिदह्यते' B. G I). निर्भर्त्सितः बाणैः न पुनर्दुरुक्तवचनैः – 'was reprimanded by arrows and not by means of wicked words' well brings out the spirited nature of वृषसेन. मर्मभेदैः by those that pierced the vitals and परुषविषमैः those that were harsh and far from even are paranomastic words qualifying both वचनैः and बाणैः to be understood in the metaphorical sense (as going with वचनैः) and in the literal sense (as going with

a fancy for this play on the word रथ 70 अविस्पष्टानि (not clear) कथितानि (=कथनानि, नपुंसके भावे क्त.) तै । 73-76 आटोपेन सहित यथा तथा साटोपम् 'proudly' Sundaraka has, he says, his pain due to wounds removed by the prowess (प्रभाव) of the gems in the crown of 'His Majesty' He begins narrating what happened on the battle-field Not being sure *whether दुर्योधन has learnt about the slaughter of दुःशासन he half* utters what he wants to say ' कुमारदुःशासनवध-' and shows by means of acting -[i e the person playing सुन्दरक's role does this -] that he has a doubt (or fear) whether he should proceed 78 The charioteer runs to his succour 'By fate this has [already] been told' दुर्योधन also says 'this has been heard by us' 83 सुन्दरक did not expect this as is brought out by his 'कथं श्रुतेन ।' वधेन अमर्ष अस्य सञ्जात' इति-अमर्षित *enraged at the slaughter* कुटिलाया भ्रुकुट भङ्ग (*knitting* of the curved eye-brow) तेन भीषण ललाटपट्ट (*broad* forehead) यस्य तेन । न विज्ञातौ सन्धान मोक्ष च यथा तथा निक्षिप्त शराणा धाराणा वर्ष (a volley, shower) येन स — one who discharged a volley of streams of arrows in a way so that the fixing up (सन्धान-on the bow-string) and the letting go (मोक्ष) were not known [by the people] This brings out the quickness with which arrows were discharged by कर्ण, one after the other मध्यम पाण्डव here refers to भीम who is the middle-most of the three sons of Kuntī and Pāṇḍu. This is a loose use of the term, but the *context* makes what the author wants to convey clear 90-92 पदाति foot-soldier समुद्भूत च असौ धूळ निकर (heap) च तेन । पदस्ताः ता ता (many) गनाना महा ताम्रा सघात (confused mass, close impact) यस्मिन् स अन्धकार (darkness) तेन । 'अन्धकारेण अन्धीकृतमुभयबलम्' the two *armies* were rendered blind by the darkness is a very graphic description of the battle that Sundaraka is acquainting दुर्योधन with So is the description in the next phrase 'न दृश्यते गगनतल लक्ष्यते ।' 95-96 दूरम् आकृष्ट धनुष गुण तस्य आस्फालन (letting off of 'साज्य' in Marathi) तेन टङ्कार (twang sound) तेन [वर्जितजलधरगर्जितेन इति ज्ञायते]। This last is a fancy 'it appeared (ज्ञायते) that the clouds at the time of the universal destruction had rumbled' "ट-कार" is a ध्वन्यनुकारी शब्द 100-103 अन्योन्यस्य हितार्हेन गर्जितं (=ग्रन्त) तत् एव पिशुन चिह्न यस्य तत् समर (battle) एव दुर्दिनम् (rainy day) विविध परिमुक्त (discharged directed) अस्त्र (weapons for *striking*) आवरण कवच (armours, coats-of-mail) ताभ्या सगलित (produced, kindled) ज्वलन (fire) एव विद्युत् (lighting) तस्या छटा (*streak*) तेन भासुर (bright, dazzling) प्रसरता शराणा धाराणा सहस्र तस्य वर्ष (*shower*) अस्य इति प्रसरच्छरधारासहस्रवर्षि

(adjective qualifying समरधुर्विनम्) — व० 109 – 112 धनञ्जयेन अचिरं तम् उद्देशं रथवर — 'By Arjuna the best of his chariot was caused to be quickly taken to that place' are the main words in the sentence. धनञ्जय did so as he had apprehension (शङ्का अस्य अस्ति इति शङ्की तेन शङ्किना) that his elder brother would have to suffer humiliation (परिभव) [at the hands of Karna] वज्रस्य निर्घात (stroke) तेन निर्घोष (crash) स इव विषम रसित (cry) यस्य स च असौ ध्वजस्य (flag) अग्रे (top) स्थित, महान् वानर यस्य — बहु० qualifying रथवर तुरङ्गाना वाहन —सम्यक् वाहन (proper direction)—तस्मिन् व्यापृता भासुरे यस्य नेत्रेण चक्रेण असिना (by a sword) गदया च लाञ्छिता चत्वार बाहव दण्डा इव तै दु.तेन दर्शन यस्य स — रथवर । आपूरितौ (filled with air) पाञ्चजन्य (name of कृष्ण s conch) देवदत्त (name of अर्जुन s conch) च तयो तारस्य (loud) रसितस्य (blast) प्रतिरवेण भरितानि दशदिशानां मुखानां कुहराणि (caverns, hollows) येन — ब० adjective qualifying रथवर 117–119 रत्नयुक्त शीर्षक (helmet) was विगलितम् i e displaced and it had to be adjusted (गल + धू lit. to shake) by वृषसेन, कर्ण s son who wanted to help his father attacked by both भीम and अर्जुन दक्षिणेन हस्तेन उत्क्षिप्त स्तुप्रग्रह तेन निघट्टन (spurring, goading) तेन त्वरायित (caused to hurry) मारथि यस्य स —बहु० आकर्णात् आकृष्ट कठिनस्य कोदण्डस्य (धनुष) जीवा (ज्या – string) येन स – बहु० 124 – 136 धनञ्जयस्य रथवर तेन आगच्छता एव कुपतरलतमेन शिलीमुखै (with arrows) प्रच्छादित is the main part of the sentence 'कुसुमित तरु शिलीमुखै इव' is the simele introduced. The arrows of वृषसेन had पुङ्ख i e. forked ends dark (श्यामल) and glossy (स्निग्ध) like a broken (वि—दलित) sword–blade (असि छत्रा इव) — विदलिता च असौ असिलता च ता इव श्यामला स्निग्धा च पुङ्खा येषा ते । कठिनानि कङ्कपत्राणि (heron's feathers) येषां ते । शाण (Cf Marathi 'सहाण') शिलायां (on the whetstone) निशिता (sharpened) श्यामला च शल्यवन्धा (darts) येषां ते । 135–140 Arjuna smiled a bit (ईषत् विहस्य) and told वृषसेन to find out boys [who would be the same age as he] as even कर्ण, वृषसेन's father was unequal to the task of facing him (अर्जुन) गुरुजनस्य (कर्णस्य) अधिक्षेपेण (insult) उद्दीपिता (enkindled, fanned) य कोप तेन उपरक्त यत् मुखमण्डल तत्र विजृम्भित (प्रकटी कृत) भ्रुकुटया भग तेन भीषण— तत्पुरुष (qualifying कुमार – वृषसेन) गाण्डीवी is अर्जुन as his bow was called गाण्डीव ('गाण्डीव समंते इष्वात् त्वम पेव परिदत्तने B G 1) निर्भर्त्सित बाणै न पुनर्दुर्वचनै – 'was reprimanded by arrows and not by means of wicked words well brings out the spirited nature of वृषसेन मर्मभेदैः by those that pierced the vitals and परुषविषमै those that were harsh and far from even are paranomastic words qualifying both वचनै and बाणै to be understood in the metaphorical sense (as going with वचनै) and in the literal sense [as going with

बाणै) 144 147 निशिताना शराणा अभिघात तेन वेदना तया उपजात मन्यु (anger) यस्य तेन किरीटिना – by अर्जुन चण्ड (awe – inspiring) गाण्डीवस्य जीवाया मौर्व्या शब्द तेन निर्जित (conquered 'surpassed) वज्रस्य निर्घातस्य (stroke) निर्घोष (crash) येन स–बहु० बाणाना निपतनेन प्रतिषिद्ध (stopped) दर्शनस्य (of the eyes of the sight) प्रसर (progress activity) येन स – बहु० both qualifying किरीटिना Ma n words are किरीटिना विमपि शिक्षाया (train ing) बलस्य (strength) अनुरूप आश्चर्य (marvel dexterous feat) प्रस्तुतम् (was started) 151–153 न विभाविता तूणीरस्य (quiver) मुख [तथा] धनुष गुण [प्रति] गमनागमने शरसधाने मोक्ष च तत्र चटुल 'quick) करतल ग्रन्थ तेन qua lifies कुमारवृषसेनेन to be construed with सविशेष (excellent) समरकर्म (f ght ng activity) was commenced 157–159 For a while warriors on both sides caused their enmity to stop (विश्रमित वैरस्य अनुबन्ध येन – continuity) and congratulated young prince वृषसेन as 'bravo prince Vrsasena bravo and began watching his fight against the veteran Arjuna 164 167 अवधीरित सकल राजधानुष्कचक्र (the whole circle of royal bow–wielders) यन तादृश पराक्रम तन शालिन — one appearing to advantage by virtue of his bravery which disregarded the whole circle of royal bow–wielders

सद्वन्द्वे वतमानस्य of one who was in a *conflict* of (भय रोष करुणा and शङ्का) The main words are स्वामिनि अङ्गराजस्य निपतिता शरपद्धति भीमसेने (the volley of arrows fell there on Bhima) बाष्पपर्याकुला च दृष्टि कुमारवृषसेने (and eyes bedimmed–lit very much perturbed by tears – बाष्पै – on prince वृषसेन) This is an instance of the दीपक अलङ्कार where दृष्टि and शरपद्धति are two subjects on which the self – same verb निपतिता (having a p p. p of नि + पत् predicative force) throws l ght. 171–173 This was a challenge to अर्जुन by whom was made to operate (व्यापारित) a shower (आसार) of arrows ((शिलीमुखाना बाणानाम्) *simultaneously* (समम्) on the horses (तुरगेषु) the charioteer too on the excellent chariot on the bow as well (धनुषि अपि) on the string too of the same (जीवायाम् अपि) and on the white (सित) parasol (आतपत्र) the sign of [the state of being] a lord of men (नरेन्द्रस्य लाञ्छन चिह्न तस्मिन्) 177–178 विगत रथ यस्य स । लूनगुण कोदण्ड यस्य स —one with the bow with its string cut off. परिभ्रमणमात्रेण व्यापारेण प्रतिषिद्ध शराणा सपात येन स one who avoided (lit prohibited) the fall of arrows by an activity of the nature of merely moving round [and round] मण्डलानि विरचयितु प्रवृत्त began to cause circles to be formed 183–185 न गणित भीमसेनस्य अभियोग who minded not counted not, the attack of भीमसेन against himself वृषसेन too mounted on another chariot brought by the servant and started

fighting against कर्ण 190–192 तातम्य मधिक्षेप मुगर (garrulous, talkative) सत्कृदी। 193–194 दुर्योधन is naturally surprised at the extra ordinary bravery of वृषसेन though yet with his nature innocent or unsophistaced (मुग्ध स्वभाव यस्य). 199–203 किरीटिना रभोत्सङ्गात् गृहीत्वा शक्ति मायताम (contemptuously) विमुक्ता च कुमारायिमुखी is the main part of the sentence. स्वर्णजालकिंकिणीनां जालस्य (of a net work of golden bells producing a jingling sound) झंकारेण विराव यस्याः सा (विराव + स्व + विराविणी qualifying शक्ति) मघानाम् उपरोध (obstruction) तस्मात् विमुक्त (free) नमस्तल तत् इव निर्मल spot less like the surface of the sky free from the obstruction of clouds विविधानां रत्नानां प्रभया भासुरा (lustrous) भव एव च भायम रमणीय च दर्शन यस्याः सा which had an appearance at once awe-inspiring and attractive, bright as it was by the lustre of diverse gems 207–211 हस्तात् मशर धनु विच्छिन्नम्, हदयात् वीरसुलभ उत्साह नयनात् वाष्पसलिलम् अपि is another instance of दीपक. The last two sentences in these lines two are full of *prasada* or perspicuity 215–216 निशित क्षुरम बाण यस्य नत। 'चिर निध्याय अर्धेपथ एव भागीरथीव भगवता त्रिपुरलोचनेन त्रिधा कृता शक्ति।' shows the *allusive* nature of the style of भट्ट नारायण 'Having meditated for long the s'akti (spear) was cut into three even as was the river Ganges (भागरथी) by divine Samkara (त्रिपुराणि त्रीणि लोचनानि यस्य स त्रिनेत्र शिव, तेन) while it was on half the way [it wanted to traverse] 222–227 the blast of trumpets of war (समर-तूर्य-निर्घोष) was drowned in the congratulations or words in appreciation (साधुवाद) of the warriors there. A temporary halt was cried by कर्ण to the fight ensuing between भीमसेन and himself. Let us both see the skill in the lore (वद) of the bow on the part of your brother and my son' he proposed to भीम. 231–232 Both कर्ण and भीम became spectators. 233 दुर्योधन *significantly* (साभिप्रायम्) asked 'what next' as he could easily grasp the seriousness of the battle between अर्जुन and वृषसेन 235–236 सुन्दरक is quoting अर्जुन who said 'अरे रे दुर्योधनप्रमुखा' – but a servant was not to mention his master by name according to the code of behaviour that obtained in days of old. So is he full of shyness (लज्जा) 237 – दुर्योधन does not take this as an offence as सुन्दरक was faithfully narrating what अर्जुन – a third party – had said. The master bids the servant continue. 243–247 अविनय (immodesty, indiscipline) एव नौ तस्याः कर्णधार (helmsman, one who holds the rudder) — here too there is a play on कर्ण – कर्णधार कर्ण' But this is *not unnatural* as अर्जुन is the speaker who naturally wanted to give the devil his due Tit for tat is अर्जुन's principle. You killed my son,

I shall kill yours' But he claims a moral superiority for himself 'युष्माभिः मम परोक्षम् (अक्ष्णोः परस्तात्)' "by you while I was not there to look at what you were doing", 'अहं पुनः युष्माकं प्रेक्षमाणानाम् एव 'while I shall kill your son even while you would all be looking at my deed'. 'स्मर्तव्यशेषं करोमि' is a पर्यायोक्त for 'हन्मि' (वर्तमानसामीप्ये वर्तमानवद्वा present in the sense of immediate future) आस्फालितम् was made to produce a twanging sound कालपृष्ठ is कर्ण's bow. 252-254 द्वे बाणनद्यौ विरचिते – two rivers of arrows were arranged. They dashed against the banks (कूलकषे) in the form of the chariots of मद्रराज and वृषसेन. The two returned the compliment to अर्जुन as behoved them in view of their excellent training and prompted as they were by mutual affection. अन्योन्ययोः स्नेहेन दर्शित शिक्षाविशेषः याभ्यां तौ – ताभ्यां [मध्यमपाण्डवः स दुराचारः अभियुक्तः] । शिक्षाविशेष is a Sanskritism for विशिष्टा शिक्षा (where शिक्षा = शिक्षणम्, अध्ययनम्) 259-261 The fact that अर्जुन was showering arrows could be known only by the twanging (निर्घोष) of his bow-string (ज्या) With his arrows (पत्रिभिः = बाणैः as feathers were attached to the arrows which thus became पत्र+इन् i e. पत्रिन्) अर्जुन acted in such a way (तथा आचरितम्) as not to let anything from among the sky, Karna, the chariot, the [battle—] ground [or earth], the prince, the flagstaff, the armies, the charioteer, the quarters, the warrior – folk to be seen. This is another passage full of '*prasāda*' from the pen of Bhaṭṭa Nārayana. 264-266 And then the tragic end of the life of वृषसेन. A moment's shower of arrows- the Pāndava hosts roared with joy, the Kaurava army began lamenting There was a tumult 'alas! prince वृषसेन is killed, o alas he is killed!" 270-272 'कुमार स्वर्गप्रभ्रष्टमिव सुरकुमारम्' is a fine phrase doing credit to Sundaraka एकेन एव शिलीमुखेन भिन्नदेहम् with body pierced by a single arrow. रथमध्ये पर्यस्तम् stretched (lit. thrown about) in the chariot 273-275 दुर्योधन is all full of grief at the end put to the career of his friend's son

(10) Construe पर्याप्तनेत्रम् अचिरोदितचन्द्रकान्तम् उद्भिद्यमाननवयौवनरम्यशोभं प्राणापहारपरिवर्तितदृष्टि नत ते आननपङ्कज कर्णेन कथम् इव दृष्टम् । (वसन्ततिलका).

How possibly (कथमिव) was your (ते) lotus – like face (आननं पङ्कजम् इव) with its wide (पर्याप्त) eyes, as attractive (कान्त – p p p. from कम् to love) as the not long ago (अचिर) arisen moon, with the delightful charm (रम्या शोभा) of fresh youth getting itself manifested (उद्भिद्यमान – p p passive base from उद् भिद् to break out, to arise), [but]

with its eyes (दृष्टि = चक्षुषी) made to turn up (परिवर्तित p. p. p. of the causal of परि + वृत्) at the taking away (अपहार) of your life (प्राण) ?" प्राणानाम् अपहारः तेन परिवर्तिता दृष्टिः यस्य तत् is a realistic bit of description in marked contrast with पर्यासितेजस etc. to .स्पृष्टोऽस्मि when वृषसेन was yet alive. Death has brought about such a change. पर्यासनेत्र मानन्दयुक्त became 'परिवर्तितदृष्टि'. IV,10,1 The charioteer requests दुर्योधन not to be overwhelmed with grief IV, 10, 2 दुर्योधन says '[only] the meritorious (पुण्यभाज.) are fortunate enough to be subjected to grief'. He does not belong to that class (अस्माकं पुनः).

(11) Construe: प्रत्यक्षं हतबन्धूनाम् एतत् हृदयं परिभवाग्निना अत्यर्थं दह्यते, कुतः दुःखं [स्यात्] कुतः [वा] व्यथा [स्यात्]। (पथ्यावक्त्रम्).

[Here the] heart [of us], with our kinsmen (or brothers) killed right before our eyes (प्रत्यक्षम्) is being burnt excessively (अत्यर्थम्) by the fire of humiliation (परिभव) Whence can there be grief, whence pain (व्यथा) [for us] ?" दुर्योधन means that to be full of grief and to suffer pain are given to the fortunate or better *meritorious* few. The rest, like himself, only suffer humiliation. They are having their heart ever burnt by the fire in the form of humiliation or insult. Their relatives (बन्धवः) are killed, one after another, right before their eyes, Even pain (व्यथा) and grief (दुःखम्) become luxuries inaccessible to them. That one should not be able to grieve for the deaths of one's relatives, that one should not be pained even by the loss of relatives is the worst misfortune one can be subjected to ' 'Shedding tears' and 'being afflicted' have become, strange though it may seem, impossible for दुर्योधन His heart is no longer susceptible to grief and pain दुःख [illegible] mental while व्यथा is physical in nature. Duryodhana loses consciousness as he completes his words in verse 11 (मोहम् उपगत.). IV, 11, 1 The charioteer fans (वीजयति) his master with the hem (अन्त) of his garment (पट) to bring him back to consciousness. He succeeds in his effort and continues to narrate the sequel of the story IV, 11?-11 गलितम् अश्रुजालम् उज्झित्वा having wiped off (lit. abandoned) the collection (जालम् = समूहम्) of tears that trickled down (गलितम्). न अवेक्षित. परेषां प्रहरणे (प्रहरणानां वा) अभियोगः येन — By one who heeded not the attack with or of the weapons of others i. e. enemies (पर = शत्रु) अर्जुन was attacked (अभियुक्त) by कर्ण, with his valour enkindled by anger on account of the slaughter

of his son Karṇa was, therefore, moving about in a manner that was little short of desperate (विमुक्ता जीवितस्य आशा येन सः, तत्). Naturally भीम, नकुल, सहदेव, पाञ्चाल and others on the side of the पाण्डवs grew anxious about अर्जुन's safety and they all stood in front of अर्जुन's excellent chariot (रथवर) which was thus screened (अन्तरित) by them. IV, 11, 19–25 शल्य pointed out to कर्ण 'Your chariot has its pole (कूबर) broken, its horses killed (हता तुरङ्गमा भग्नः यस्य सः—ब०), it would not suit your purpose (न योग्य) while fighting against भीम and अर्जुन'. Consequently that chariot was caused to be *turned around* (परिवर्तित) i. e. *changed* Karṇa was made to get down from the shattered chariot and consoled (समाश्वासित) in ways more than one (बहव प्रकारा यस्मिन्कर्मणि यथा तथा — अव्ययीभाव) The master lamented the loss of his son for a long period of time (सुचिरं विलप्य), cast his glance (प्रेक्ष्य—having seen) the other chariot (अन्य रथ प्रेक्ष्य) that was brought by the servants (परिजनेन उपनीतम्) [—this makes one feel that 'परिवर्तित' in IV, 11, 21 is in point of sense equal to परावर्तित '*caused to be turned-back*' – but no manuscript evidence is available to warrant the substitution of परिवर्तितो by 'परावर्तितो'] and heaved a long sigh, he cast a glance at me. I was called by my master with the word 'come'. The master took off (अप+नी, ल्यबन्त is अपनीय lit having removed) a strip (पट्टिका) of cloth from his head region (शीर्षस्थान i. e. from the turban he wore), had his arrow besmeared with blood-drops oozing from his body (शरीरात् सन्स्तैः शोणितबिन्दुभि अवलिप्त मुख यस्य त तादृश बाण कृत्वा) and having written (अभिलिख्य—on the strip of cloth, which was the improvised piece of paper), this message (संदेश) was sent to your majesty. (देवस्य is षष्ठी serving the purpose of देवाय as प्र+इष् to send takes the dative of the person to whom something is sent). ' 25 Sundaraka hands over the strip to दुर्योधन which the king takes and reads. IV, II, 27 'स्वस्ति '= ' शोभनम् अस्ति' originally must have been a pious wish equivalent to 'सु अस्तु'. Later the wish was taken to have been fulfilled so 'सु + अस्ति' 'it is well or favourable'. Subsequently it is used as a noun conveying 'welfare'. Here the word signifies 'hail'. एष अन्त यथा तथा एतदन्तम् – for this the last occasion (lit. with this as the end). कण्ठे गाढम् आलिङ्ग्य having embraced closely by the neck कण्ठालिङ्गन shows the intensity of affection that कर्ण had for दुर्योधन In verse twelveth follows the request (विज्ञापना) of कर्ण to दुर्योधन

(12) Construe . 'अव्यामविधौ [एष] कृतौ, मर्मेषु अस्व तुदय पुमान्

न अस्ति, अय मम आतृभ्य अपि अधिक, अमुना [सहायेन] पृथासूनव जेया ' इति [यत्] अह [त्वया] संभावित, [यत्] दु शासनारि मया न हत न, [तत्] त्वं भुजयो वीर्येण वाष्पेण वा दु खप्रतीकारम् एहि । (शार्दूलविक्रीडितम्)

'This one [i e Karna] has achieved what is worth achieving (कृतम् + इन् possessive) [-what is worth achieving-] in the operation or use (विधि from वि + धा to lay down, arrange literally means process, arrangement here *use*) of a number (ग्राम literally a village metaphorically (1) villagers (2) a big gathering collection) of missiles (अस्त्राणां ग्राम तस्य विधि) i e weapons directed against the enemy at a distance and withdrawn with *mantras* [Cf शस्त्रास्त्र प्रत्याहार etc] In battle (समरे), there is no [other] person (पुमान्, literally man) comparable to (तुल्य) or match for this one (अस्य). To me (मम), this one (अयम्) is more even than my [own] brothers. With this one (अमुना) [as the helper सहायेन] are to be conquered the sons of पृथा i e the पाण्डवs "– The fact that (यत्) I was thus honoured(संभावित) and that by me (मया) the enemy (अरि) of दु शासन has not been killed (न हत)—[-these are the reason that prompts me to say, 'तत्' अध्याहृत] do you reach or attain retaliation (प्रति–कार or प्रतीकार lit doing against) i e do you find a remedy against the state of affairs either with the prowess (वीर्य) of your arms (भुजयो) or with tears (बाष्पेण–जाताबकवचनम् बाष्पैः i e. बाष्पप्रसरेण –by shedding tears) It may be recalled that कर्ण had suggested to अश्वत्थामन् this very remedy against दु ख viz. shedding tears at which अश्वत्थामन् took offence. कर्ण the *alter ego* of दुर्योधन now is suggesting shedding tears as an alternative remedy to trying the might of his arms Certainly nothing could be further away from the mind of कर्ण than to use bitter or sarcastic words while conveying his last message to his friend सम्राट् दुर्योधन These words as also what has been brought out in lines 21 to 25 after IV 11 make it abundantly clear that the slaughter of his son वृषसेन has made कर्ण a person full of despair In a mood of despair it is that he says do you counteract what has happened by the bravery of your arms — or by shedding tears.' Karna is now a changed man – altogether different from what दुर्योधन believed and maintained he was viz., an incarnation of energy and bravery IV,12, 1–2 दुर्योधन is struck hard by these words of कर्ण He asks 'why do you strike me (मां घट्टयसि) with another (अपरेण) arrow (शल्य or dart) in the form of words when I am already pained by the slaughter of my

hundred brothers? क आरम्भ यस्य स क्रियारम्भ –'doing what'? IV, 12 4 5 अपनीत शरीरस्य आवरण (coat of mail, armour) येन स । आत्मन वध आत्मवध तत्र कृत निश्चय येन स —बहु० determined in respect of 'self slaughter' or putting an end to his life मार्गयते seeks IV, 12 6-8 दुर्योधन gets up in vehemence (आवेगात्) and bids सुन्दरक to convey a message to Karna to the effect that the determination of both of them was the same that there was no need for too much of rashness on कर्ण s part that he (दुर्योधन) too was keenly desirous (आकाङ्क्षा + इन् आकाङ्क्षी) of abandoning (परित्याग) his life Already he has ordered the charioteer to bring the chariot

(13) Construe पार्थान् हत्वा, अशिव सलिलम् बन्धुवर्गाय दत्वा, कतिपयै मन्त्रिभि अरिभि च सह बाष्पं मुक्त्वा अन्योन्यं [प्रति] अपुनर्भावि गाढोपगूढं कृत्वा दुरितौ निर्वृतौ च [आवाम्] इमां हततनुं सन्त्यक्षाव ।

'Having killed the sons of Pṛtha [Pāṇḍavas] having given i e offered inauspicious (अशिवं) water (सलिल) [i e libation water] to the host (वर्ग) of (relatives (बन्धूनां), having shed (मुक्त्वा) tears (बाष्पम्-आनन्दितजलम्) along with (सह) a few (कतिपये) mini ters and enemies [who also would be required to shed tears as they have lost many of *their* kith and kin], having effected (कृत्वा) a close (गाढ) embrace (उपगूढम्=उपगूहनम् ' नपुंसके भावे क्त ') not to be there (न भावि) again (पुन) i e. having closely embraced [each other] for the last time, both of us being sorrow stricken (दुरितौ–दुःखम् अनयो सञ्जातमिति according to तारका दिभ्य इतच् ') and extremely happy (नि + वृ to be excessively delighted gives निर्वृत as its p. p. p., cf 'निर्वाण' in the sense of happiness occurring in the Mahābhārata निर्वाणमनसं राजा' = 'सुखमनसं राजा' – which is different from निर्वाण of the Buddhists – though the निर्वाण is the same as मोक्ष of other schools of thought such as वेदान्त etc. and मोक्ष is the highest of joys one can aspire to have) [though this may appear to be paradoxical], will give up (सन्त्यक्षाव future, 1st person dual of सं + त्यज्) [this] accursed (हत) body (तनु) '. दुर्योधन too despairs of being able to come out triumphant. So if giving up the body is कर्ण s determination why need he be so rash? दुर्योधन is joining him Only, before that a few things will have to be done by way of *carrying* out their duty by the departed relatives. Pārthas *have* got to be killed. With a few [surviving] ministers by the side tears have to be shed for the dead. The enemies too will be doing the same as they too have sustained a similar loss. War that way has been quite impartial in depriving e

ther side of their brave. More than anything else a close final em brace has to be given to each other by us too We are at once full of sorrow [you have lost your dear son, I have lost my dear brothers] and happy— as we would have the satisfaction then of having done all that we could—and then we would abandon this wretched body—the mortal frame

IV, 13, 1 The passage as it is difficult of interpretation अथ वा should introduce a change of thought None such appears to be con tained in the sentence under consideration. The maxim 'स्थितस्य गति श्चिन्तनीया' tempts one to take दु स्थितौ in IV, 13,d to refer to the शोक of both 'Regarding शोक or sorrow I do not want to send any thing as a message' But this too is not satisfactory For no ela borate or even regular message regarding शोक is contained in IV, 13 Manuscripts do not help in solving this textual difficulty.

(14) Construe वृषसेन ते पुत्र न दु शासन मे अनुज न। अहं त्वा किं बोधयामि त्व मा [किं] सस्थापयिष्यसि । (पश्यावकाम्).

'Vrसasena is not your son [he is on the same level as a son to *me*], Dus's'asana is not my younger brother [to *you* too he is as dear as your younger brother]. What shall I or why should I give you to know [what generally people tell those who have lost their near and dear]? What will you or *why* should you cause me to be steady (सस्थापयिष्यसि) i e console me? ' You have lost your younger brother and I my son It is superfluous for either of us to try to console the other The verse is remarkable for the feeling of intense affection that obtained between दुर्योधन and कर्ण and for the phi losophising on the part of दुर्योधन which is the direct result of his expe rience. 'Both of us are sailing in the same boat — the boat is sinking The less we indulge in the formal act of consoling each other the be tter' [What sort of consolation can a person who has lost his youn ger brother (कर्ण) give to one who has lost his son (दुर्योधन) as this is the logic of the verse—'वृषसेन was *my* son, दु शासन was your younger brother']

IV, 14, 1–2 Exit सुन्दरक. Duryodhana asks the सूत to get his cha riot. The सूत says 'the sound (ध्वनि) of the rims (नेमीना) mingled (सवलित) with that of the neighing (हेषा f —neighing of a horse) of horses is heard, I, therefore, guess (तर्कयामि) the chariot is brought by the servants (परिजनेन उपनीत)' IV, 14 5–7

The charioteer, dismissed by दुर्योधन ('गच्छ त्वं') for getting the chariot properly equipped (न सज्ज असज्ज, असज्ज सज्ज सम्पद्यमानं कुरु सज्जीकुरु—a-च्वि form) appears again and is asked why he has not [already] got on the chariot. IV, 14, 8 The charioteer announces the arrival of father (धृतराष्ट्र) and mother (गान्धारी) who have come to see (lit. near) *His* Majesty (देवस्य समीपम्) IV, 14, 9–10 'किं नाम'—idiomatically brings out that to दुर्योधन the arrival of father and mother is not welcome 'What (किं) have they *really* (नाम) come?' दुर्योधन blames Destiny for the very disgusting or loathsome act of sending his parents at this hour — when he had learnt of the fall of दुःशासन and वृषसेन दुर्योधन's impulse is to avoid seeing his father (तातदर्शनं परिहरन्) and stay in a solitary place where none would disturb him IV, 14, 10 But the charioteer who is a servant of old standing and has, therefore, cultivated enough intimacy with his master, *rightly* makes bold to point out 'the old couple have *you* as their sole surviving relative, — how possibly do you avoid consoling them?' IV, 14, 12 A very pathetic reply 'How possibly can I console, with fate averse (विमुख) [to me]?' The answer is given in the form of a counter-question This latter is evidently a rhetorical question 'कथमिव समाश्वासयामि' = न कथमपि 'समाश्वासयामि = समाश्वासयिष्यामि' according to 'वर्तमानसामीप्ये वर्तमानवद्वा लट्' Also note that विमुखभागधेय (विमुखं भागधेयं यस्य सः) 'one with fate averse to him' has the force of a cause and in fact it is equivalent to 'विमुखभागधेयत्वात्' The sentence 'कथमिव समाश्वासयामि विमुखभागधेय' is thus an instance of प्रश्न and काव्यलिङ्ग अलङ्कारs rolled into one

(15) Construe तातम् अम्बां च दृष्ट्वा अद्य एव आवां रणम् उपगतौ, विनत अहं दुःशासनः च ताभ्यां शिरसि घ्रातः। तस्मिन् बाले अरिणा प्रसभं ताम् अवस्थां प्रापिते [सति] पित्रोः पार्श्वम् उपगतः [सन्] अहं ताभ्यां किं नु वक्ष्यामि।

दुर्योधन recalls that that very day the two of them (दुःशासन and दुर्योधन) had seen father and mother and gone to the battle Both of them had bent themselves low before the parents who had smelt them on their heads (शिरसि घ्रात) [as an indication of their deep affection for the sons] 'When that boy [dear दुःशासन] has per force (प्रसभम्) been caused *by the enemy* to reach (प्रापिते) that plight (अवस्थाम् = दुरवस्थाम्) [which is a euphemism for 'when the enemy has killed him], what shall I indeed (नु) having stood near (पार्श्वम् उपगत), say to them?' 'ताभ्यां किं नु वक्ष्यामि?' brings out there is *nothing* दुर्योधन

can say to his parents The moment of meeting the parents– the first after the slaughter of dear दुःशासन– was one when दुर्योधन knew well enough, he would not be able to muster courage enough to utter even a single word. IV, 15, 1 दुर्योधन realises, however, that such a meeting is unavoidable and the elders *have* to be saluted No responsible person could avoid that duty "भवद्भं वन्दनीयौ गुरू" is almost a सु–भाषित and it helps us have a peep in to the social condition in the days of भट्ट नारायण himself In good families this must have been a regular practice viz., of saluting the elders Bhatta Narayana has expressed the necessity of doing homage to the elders more than once (Vide Act V where भीम tells अर्जुन that bowing before the elders is a duty 'भव विनम्य मानवगणी वन्दनीया गुरव and already in Act I भीमसेन has observed 'कथा ननु गुरव '. The elders had to shoulder a heavy, responsibility of giving proper guidance to the inexperienced youths and the latter naturally had an attitude full of reverence towards the former) Duryodhana and the charioteer go out and the curtain is dropped.

To proceed to an analysis of the contents of Act IV At the beginning of the Act, Duryodhana's charioteer is seen taking Duryodhana, seated in a chariot and fainted due to a stroke, to a safe place The sūta is in confusion and moves about restlessly Some one is heard shouting from behind the curtain with the purpose of impressing on the minds of the kings on the side of Kauravas the need for stopping the armies that were fleeing struck with terror as they were at the sight of Bhīmasena who had drunk the blood of Dus's'asana and bathed himself with what remained The charioteer then sees the great warrior Kṛpa who is comforting the army Kṛpa is proceeding in the direction of Karna who is attacked by Arjuna. Again there is an uproar behind the curtain This time it is Bhīma sena who is asking the warriors on the the Kaurava side whose weapons are slipping out of their hands out of apprehension, not to be afraid. Bhīmasena says 'I make you all witnesses of this act of mine. Listen. In the presence of His Majesty Duryodhana and in that of Karna the friend of Kurus, as also of that of S'alya, to-day there has been drunk by me the warm blood of that one who dragged Draupadī by her hair and garments– even while he (Dus s asana) was alive. I tore open his chest with my sharp nails and drank his blood.' The charioteer is full

bed as Dus's'asana, wet with his blood. Provided Vrkodara is not the killer, Duryodhana wishes he were killed. 'What good is the kingdom or victory to me who have all my brothers put to death ?' he significantly and pathetically asks.

Then enters on the stage Sundaraka. He is busy finding out the whereabouts of His Majesty Duryodhana. He tries to get the information from a number of persons or groups on the battle-field. All are plunged in misery There is a mother who has lost her son and is ready to follow, along with her daughter-in-law, her son in death Others have lost their master whose horse alone is to be seen Sundaraka pithily puts the matter in a sentnece 'that the lord of eleven *ak auhi"is*, the eldest of a hundred brothers, the supreme lord of the earth should have to be searched for, is itself sad enough — and sadder still is the fact that even when searched for he cannot be found out.' Sundaraka is thus deeply affected at the plight of Kauravas But on some reflection he changes his mind and says 'or this is but the fruit of the flower in the form of the seizure of the hair of Draupadi,' implying thereby that the event of Dus's'asana s slaughter at the hands of Bhima and the jeopardy in which His Majesty' Duryodhana was at the moment were but the logical consequence of the indiscipline indulged in by the Kauravas

The moment Duryodhana sees Sundaraka he inquires about the safety of his dearest friend Karna. He wants Sundaraka to indulge in no innuendos but make everything quite clear Sundaraka begins giving the account of what had happened on the battle-field. He is surprised to learn that Duryodhana has already learnt about the slaughter of Dus's asana He proceeds to describe the fight between Bhima and Karna who was enraged at the slaughter of Dus s asana. He narrates how due to the profuse darkness caused by the dust raised by the foot-soldiers even the sky could not be seen, how the twanging of the bow-string was heard and impressed people as would the rumbling of clouds on the occasion of the universal destruction do, how the incessant discharge of arrows seemed to be like the continuous down-pour of water from the clouds. Sundaraka then describes the concern and hurry with which Arjuna casused his chariot to be brought there where Bhima was facing Karna. The association of Bhima and

Arjuna, either being busy attacking Karṇa brought Vṛṣasena, Karṇa's brave son on the scene. The young warrior covered the chariot of Arjuna with a volley of arrows. Arjuna asked Vṛṣasena with an air of superiority to find out his equals in age for fighting against them. But Vṛṣasena answered not in terms of words so much as of arrows which were equal to any phrases in 'cutting the vitals' and in being 'harsh and uneven.' Arjuna's anger was roused and he began a marvellous feat well worthy of his might and training. Vṛṣasena too rose to the occasion. People from both the armies began congratulating Vṛṣasana on his heroic performance. Karna discharged a volley of arrows against Bhīmasena while his (Karṇa's) eyes bedimmed with tears fell on his dear son Vṛṣasena. Then Arjuna let loose a number of arrows on the horses, the charioteer, the chariot, the bow, the bow string, the white parasol and Vṛṣasena had to keep on moving round and round to save himself from the attack. Then Karna disregarded Bhīma for a while and joined his son who had mounted another chariot brought by the servant, in attacking Arjuna. Then Vṛṣasena covered the body of Arjuna with thousands of arrows only to prompt him to direct his *s'akti* at once dazzling with gems and awe inspiring against Vṛṣasena. All cried out in sympathy for Vṛṣasena 'very difficult, very difficult to do!' But the young hero cut into three the *s'akti* even before it reached its destination. Karna requested Bhīma to stop fighting for the while that Arjuna his brother and Vṛṣasena, his (Karṇa's) son were performing that marvellous feat in fighting. Both Karna and Bhīma became spectators for a while. Then Arjuna enraged at the *S'akti* being cut into three declared 'o you heads of Kaurava army with Duryodhana at the fore front, you killed my son who was alone in my absence. I shall, however, reduce Prince Vṛṣasena to a mere memory in your presence—inspite of you' Then Arjuna created two rivers of arrows touching the two banks–Karna and Vṛṣasena. The two attacked Arjuna on their part. And after this so many arrows were discharged by Arjuna that neither the sky, nor the master, nor the chariot, nor the ground, nor the prince nor the flag-staff, nor the forces, nor the charioteer, nor the horses, nor the quarters could be seen. And as this shower of arrows continued for a short while, the entire Pāṇḍava army shouted out in joy – roared like lions and there arose a tumult 'ah! killed is prince Vṛṣasena, killed alas!'.

Vr asena lay with his body stretched out in the chariot, just by virtue of a single arrow that cut his vitals The news of Vrsasena's death moves Duryodhana to tears who begins lamenting 'how possibly was your lotus-like face with the eyes turned up [at the last moment] looked at by Karna ?' The charioteer tries to see that Duryodhana is not overwhelmed with grief Duryodhana says, he is not lucky enough to be even under the influence of grief-' our heart is burnt by the fire of insult - whence can there be grief, whence pain ?' He faints away and has to be brought back to consciousness by the Sūta who fans his master for the purpose with the hem of his garment. On Duryodhana's having recovered his consciousness Sundaraka continues the account by adding that to save Arjuna from Karna whose valour was at its best as he had been enraged by the slaughter of his son, Bhima, Nakula, Sahadeva, Pāncāla and others surrounded Arjuna's chariot and screened it with the purpose of keeping Arjuna away from the attack of Karna. S alya then pleaded to Karna to change his chariot with its pole broken "The master did so, lamented for long looked at the other chariot brought by the servant and he then heaved a long sigh and cast his glance at me and called me On a strip torn off from his headdress he has given this message written with the tip of the arrow besmeared with his blood.' Duryodhana reads the message which is unlike any that could be expected from Karna. Karna has lost all hope and fervour The message purports to saying 'You did an amount of honour to me — I, however, could not prove myself worthy of it Neither did I conquer the Pandavas, nor did I kill Dus's'asana's mortal enemy So try to counteract this sorrow by the valour of your arm or *by tears*' This is unbearable to Duryodhana. Wounded that he already is by the death of his 'hundred brothers', here is another dart finding a place for itself in his heart On having learnt that Karna is resolved to kill himself and is seeking battle with Arjuna again, Duryodhana rises from his seat saying 'there is no reason why you should be in such a hurry, o Karna, we will both leave this mortal coil — after having done our duty by the departed and killed the sons of Prtha.'— He does not think it necessary to convey anything to Karna regarding the lamentation as Dus's'asana was Karna's brother and Vrsasena Duryodhana's son

Duryodhana orders the charioteer to bring the chariot quickly. The charioteer says, 'I infer from the sound of the rims, it is being braught by the servant.' The charioteer announces the arrival of Dhṛtarāṣṭra and Gandhari. Duryodhana is not prepared to see his old parents – this the first time after Dus's'asana's death at the hands of Bhīma. The charioteer urges the need for Duryodhana the sole surviving son of he parents to see them. Though wondering to himself as to what he should say to them – especially as that very morning both Dus's'āsana and he had saluted them before going to the battle-field and wheras he had returned Dus's'asana was no more – he accepts 'the elders ought to be saluted.' The two of them – Duryodhana and the charioteer – go out and the act comes to a close.

Act V

V, 0 2, रथ एव यानम् (vehicle, conveyance) तेन with chariot as the vehicle V, 0, 3 उद्देश region (—though in Modern Indian languages such as Hindi, Marathi etc the word has undergone a change in its meaning. In Marathi उद्देश is regarded as an equivalent of 'हेतु' or purpose) कुरूणां कुलम् एव कानन कुरुकुलकानन तस्य एक शेष प्रवाल (sprout) the one surviving (शेष = स्थित अवशिष्ट) sprout of the forest of the family of Kuru's is a रूपक. The phrase put into the mouth of Dhṛtarāṣṭra is vary significant. Of all the sons of धृतराष्ट्र and गान्धारी only one viz., Duryodhana is surviving. 'वत्स जीवति वा न वा'–too is significant. धृतराष्ट्र means he has been learning about the departure of his sons to the younder world almost after every few days. Is दुर्योधन at least alive or *is he not* (न वा) 'कच्चित् has the force '*I hope*' ['he is alive जीवति']. But the turn events have taken does not allow him to be so hopeful 'न वा' V, 0, 6 गान्धारी's phrase 'यदि सत्यं जीवति' is in the same vein '*If he is really* alive, *then* tell me *in what region* he is' V 0 7 ननु 'why?' This is intended to gently contradict the despair of धृतराष्ट्र and गान्धारी 'एक एव – just by himself, all alone. उपविष्ट तिष्ठति where तिष्ठति means '*remains*' or 'is' and not 'stands' Evidently 'stands seated' would be a contradiction, therefore 'remains seated.' V, 0, 8 'एकाकी ति' is गान्धारी's paraphrase of सूत's 'एक एव' The point of her remark is brought out by the next sentence' किं न एतत् पार्श्वे भविष्यति' –do you intend to suggest that he can now (literally 'will') be by the side of his hundred

brothers? The stage direction 'सकरुणम्' and the words put into गान्धारी's mouth bring out that she is very much distressed at the slaughter of her sons from among whom only one has survived viz., दुर्योधन V, 0, 12 स्वैरम् used adverbially (literally means) 'as you please, as you like, as urged by yourselves' but means in the present context 'slowly'. The stage direction उभौ अवतरण नाट्यत. is meant for the actors playing the role of धृतराष्ट्र and गान्धारी On the stage getting down from the chariot was not shown. Instead, as can be inferred, by suitable gesticulations the actors managed to convey to the spectators that they (the two from the *dramatic persons*) got down from the chariot. लज्जया नीचैः सहित यथा स्यात् तथा – उपविष्ट. सव्रीडोपविष्ट. 'seated in shame' [at his having, lost all his brothers and sustained a heavy defeat at the hands of the enemy] V, 0, 14 'ननु' in 'ननेव' is used again idiomatically It means 'why' 'I say' 'I would like to draw Your Majesty's attention to '. This is made explicit in ' किं न पश्यसि महाराज ।' दुर्योधन's bewilderment or loss of countenance (वैलक्ष्यम्) is but natural. He could not bring himself to seeing his parents because of the heaviest loss he had suffered in the slaughter of दु शासन The actor playing the part of दुर्योधन is to show this 'embarassment' or 'bewilderment' of the character by appropriate gesticulation (नाटयति).

(1) Construe. कङ्कटं शल्यानि व्यपनीय कङ्के उन्मोचिते [सति], मन्दमन्दं बद्धेषु [व्रणेषु], शनकैः कर्णं समाश्रय, दूरत निर्जितान्नितवान् नरेन्द्रान् लीलया आलोकयन् भवान् 'पुत्रक [अपि] व्यथा [ते] वेदना' इति पापेन मया न पृष्ट । (शार्दूलविक्रीडितम्)

धृतराष्ट्र says "By me a sinful wretch (पापेन मया) your honour has not been asked thus (इति) 'dear son (पुत्रक), is your pain (वेदना) bearable'" धृतराष्ट्र means he ought to have done so. But his sinfulness (पापत्व) has prevented him from doing so. The hour when धृतराष्ट्र ought to have put such a question to his son was one when having removed (व्यपनीय – absolutive from वि + अप + नी) the darts (शल्यानि by means of pincers (कङ्कटं), having put off (उन्मोचिते p. p. p. from the causal of उद् + मुच्) the armour (कङ्कट), on the bandages (पट्ट) of wounds (व्रण) having been tied (बद्ध), Duryodhana would be slowly (शनकैः) leaning against Karna (कर्ण कृत. आश्रयः येन – lit. who has taken resort to कर्ण) and looking gracefully (लीलया) at lords of men (नरेन्द्रान्) conquered (निर्जित) and then appeased (सान्त्वित). आदौ निर्जिता, पश्चात् सान्त्विताः निर्जितसान्त्विता, तान् निर्जितसान्त्वितान् । A difficulty suggests

itself to us here No doubt निर्जितसान्त्वित grammatically is as shown above 'आदौ निर्जिता पश्चात् सान्त्विता' The relevant question is निर्जित and सान्त्वित by whom? Is दुर्योधन still conquering any *kings?* The event of acts IV do not bear such an answer out. Are those kings conquered by the enemy? Is सान्त्वन done by दुर्योधन? Grammar would not permit this, for evidently the कर्ता of the क्रियाs in निर्जित and सान्त्वित is naturally expected to be one. As against this the *logic of events* would seem to be opposed to such an idea viz. दुर्योधन *conquered* kings. That some kings on the side of दुर्योधन sustained a defeat, and stood in need of a सान्त्वन is natural Equally natural is it to expect that दुर्योधन the *leader of the side fighting against पाण्डवs should offer consolation* (सान्त्वन) to kings helping him. लीलया would bring out that दुर्योधन did it quite gracefully i e. as would become a सम्राट्, who would convey a few defeats really did not matter, that battles could be lost and yet efforts could be concentrated on winning the war

V, 1, 1 धृतराष्ट्र and गान्धारी embrace दुर्योधन groping towards him (स्पर्शन जेस्त) because धृतराष्ट्र was blind and गान्धारी an ideal पतिव्रता had her eyes bandaged as her husband could not see. The *stage effect* of this groping of both the parents of दुर्योधन is favourable for the atmosphere of *kāruṇya* that the author is busy depicting in this act V,1,3 4 Gāndhārī is *rationalising* दुर्योधन's utter silence (न ते वाणी प्रसरति) by saying that this is due to the fact that दुर्योधन is very much distressed (पर्याकुल) by the agony (वेदना) of the very (अति) deep (गाढ) wounds (प्रहार lit. strokes) on his person अतिगाढ पर्याकुलस्य ते वाणी न प्रसरति is an instance of काव्यलिङ्ग as it is = ' पर्याकुलत्वात् न ते वाणी प्रसरति ।' ' न ते वाणी प्रसरति *Your speech does not* [so much as] *proceed* is idiomatic Sanskrit (Compare 'तुदया तोंडून शब्दहि उमटत नाहीं' in Marāthi). V,1 5 व्याहृ cannot account for the अ-व्याहार absence of speech on the part of दुर्योधन (वि+आ+हृ to speak from which व्याहृति, व्याहरण, व्याहार are formed all meaning 'speaking' 'speech') 'अ-पूर्व' never resorted to before and 'पवि भणि' are expressions with a point. *You never did this before. You are doing it to me even, your old and blind father* V, 1, 7-8 गान्धारी's question is at once most natural and pathetic. If *even* दुर्योधन *would not speak would* दुःशासन, दुर्जय *or any* one *else* do now [after their death]?

(2, Construe [ह] प्राप्य, ... पाप ...

बाष्पपयसा हेतु [अस्मि]। व अत्र विमले भरतान्वये सुतक्षयकर दुर्जातं मां किं सुत इति अवैषि। (वसन्ततिलका)

At last दुर्योधन makes an answer I have seen the destruction of my younger brothers (अनुजानां नाश त पश्यति इति अनुजनाशदर्शी) and have not counteracted (अ-प्रतिकृत्) in respect of the same Sinful that I thus am, I am the cause of the tears (बाष्पपयसा=बाष्पजलस्य=अश्रणां) of dear father, and of you, o mother Why do you know *me* the cause of the destruction of your sons as your son? I am *unworthily* born (दुष्ट यथा स्यात् तथा जात, दुर्जात, त दुर्जातम्) in the spotless (विमल–विगत मल यस्मात् तत् विमल qualifying कुलम्) family of yours (व, – युष्माक) viz., the भरत family I do not deserve to be treated as a son or even *regarded* or *known* as a son by you अव+इ to know, 2nd person sing is अवैषि. किं माम् अवैषि ?—is a rhetorical question meaning You ought not at all to regard me as your son.' दुर्जात and सुतक्षयकर are significant epithets and the verse thus looked at is an instance of परिकर अलङ्कार V, 2, 3–4 The *mother* in गान्धारी is uttering these words परिदेवित = परिदेवन lamentation. 'What good is kingdom or victory to me?' It is enough that you are there to show the path to this blind couple (meaning धृतराष्ट्र and herself) 'अन्धयुगलस्य मार्गोपदेशक' is a phrase often used in such contexts, though मार्गोपदेशक is much too high flown when the speaker is not from a royal family In Hindi 'अन्धे की लकडी' is used idiomatically to refer to a person who is the sole helper of another in difficulty The passages जात, अल परिदेवितेन। त्वमपि तावदेकोऽस्यान्धयुगलस्य मार्गोपदेशक। तत्किं जीव। किं मे राज्येन जयेन वा। are full of प्रसाद and in marked contrast with many a passage in the fourth act where the fight between भीम and दुःशासन, अर्जुन and कर्ण was to be described There was full scope for ओजस् there. Thus the author of the वेणीसंहार uses discretion in employing the two qualities ओजस् and प्रसाद in his composition

(5) Construe मात, ते वच किम् अपि असदृश करुणम् (च) सुक्षत्रिया भवती क्व, क्व एषा दीनता च। निर्वत्सले, त्व सुतशतस्य एता विपत्तिं न अनुचिन्तयसि, अयाच्य मां रक्षसि (वसन्ततिलका)

'Mother your words are somehow (किम् अपि) [altogether] unbecoming (अ-सदृश) [you] and unaccountably (किम् अपि) undignified (करुण– miserable). What an amount of disparity between your ladyship (भवती), an excellent Kṣatriya lady (सु-क्षत्रिया) and this [utter] meakness [of spirit] (दीन-ता)? O you void of

motherly affection (निवत्सले), you do not think of this calamity (एतां विपत्ति) of your hundred sons [meaning the calamity of calamities viz., death एतां विपत्ति is a euphemism for एत मृत्यु or एत क्षय or विध्वंस] and you are protecting me who am, [absolutely] unworthy [of such protection]' दुर्योधन is repenting that his policy has led to the death of all his brothers. Gandhārī's regarding दुर्योधन as the sole resort of the old couple is natural But दुर्योधन finds fault with her He says 'no सुक्षत्रिया would ever be so दीन or lacking in spirit as this' Your words proceed from a scale of values which is turned upside down Death of the hundred sons you do not think of!! You are anxious to protect me [the cause of their destruction]' In line 2 there is an instance of the विषम अलंकार as the two क्स show a great disparity between सुक्षत्रिया and दीनता Cf कालिदास s 'क्व सूर्यप्रभवो वंश क्व चाल्पविषया मति' Raghuvaṃs'a Canto I, 2 p 1 our edition of रघु० I–IV V 3 1 दुर्योधन takes no time to be able to account for this strange behaviour of गान्धारी Surely (नून) this is the result (वि–चेष्टित lit act work) of grief for sons' This means you are not to blame, the loss of your hundred sons has upset you so much that you see everything topsy turvied. V, 3, 2–3 At this juncture Sanjaya joins गान्धारी and दुर्योध in the conversation लोके श्रोयता वा वाद popular saying statement made by people. Sanjaya puts a *rhetorical* question to दुर्योधन Is this *loka vada false*? — evidently *not* being the answer expected by him 'न घटस्य कूपपतने रज्जुरत्रिन प्रक्षेप्तव्या' lit means on the fall of a jar (घट) in a well (कूप Cf Gujrati कुवो) the rope (रज्जु) is not to be thrown (न अक्षेतव्या the latter being potential participle from the causal base of प्र+क्षिप् to throw) just there i e in the well That means because something has been lost others also are not to be thrown away What is lost may be replaced or apart from that what remains would still be of use though in other contexts. It would however, be nothing short of *aviveka* or indiscretion to throw what you have because you have lost something The maxim is a good example of the अप्रस्तुतप्रशंसा अलंकार. Here घट stands for the other sons of धृतराष्ट्र and गान्धारी who have been already killed by the enemy But because they are lost (beyond redemption and care' one may add) there is no justification that can be given of the act of throwing away the rope too which is useful for drawing water from the well i. e. of growing indifferent to दुर्योधन the only surviving son V, 3, 4 This

worldly wisdom does not appeal to दुर्योधन His counter question is 'what use is an instrument (उपकरण) when that of which it is to serve the purpose (उपक्रियमाण) is not there (अभावे)?' He prefaces his question with a remark 'this is not generous (पुष्कल lit. ample, metaphorically showing richness, generosity)' अपुष्कलम् इदम् is best paraphrased by 'मनु दारमेतत्' Whatever the opinion people have about दुर्योधन vis a vis his behaviour with the पाण्डवs, there can be no gainsaying that he *loved his brothers intensely* His phrase amply brings out what he feels for दुःशासन, दुर्मर्षण and other brothers of his They are उपक्रियमाणs I am [but] an उपकरण Between even a घट and रज्जु, घट is more important रज्जु only helps घट reach the surface of the water in a well रज्जु *has no* independent importance of its own दुर्योधन was but a means He aspired to be of service to his brothers. But alas! they are no more. In their absence no importance attaches to दुर्योधन. दुर्योधन is so moved to think of the slaughter of his brothers that he weeps (रोदिति) as the stage direction indicates. V 3,5-6 धृतराष्ट्र embraces दुर्योधन (परिष्वज्य – absolutive of परि+ष्वञ्ज्) and bids him take courage and to *console himself* (धारय) and '*this extremely misera ble* (अति दीना) *mother of yours*' अतिदीनां मातरं समाश्वासय = अतिदीनत्वात् मातरं समाश्वासय Her अतिदीनत्व is the reason why you should console her *Instead you are weeping* V, 3, 7 दुर्योधन takes up the same thread and says 'now consolation is difficult for you to have'

(4) Construe अद्य मया निहतपुत्रया कुन्त्या सह शोके अपि विराजमानौ युवां तनयान् अनुशोचतम्। (पथ्यावक्त्रम्)

'Do you two grieve for your sons shining (विराजमानौ) even in grief (शोके अपि) along with कुन्ती who would have her sons slain (निहता पुत्रा यस्याः सा निहतपुत्रा तया) by me, to-day (अद्य).' This means that दुर्योधन is bent on fighting against कुन्ती s sons whom he hopes to kill But that certainly is not going to make the departed sons of धृतराष्ट्र and गान्धारी come back to the world of living Grieve they must! Only कुन्ती too would that very day be made to lose her sons धृतराष्ट्र and गान्धारी can under that circumstance shine, for the misery to which one's enemy is subjected is a source of joy to one's self निहत is p p p from नि+हन् used here in the sense of 'those who *will* be killed V, 4, 3-5 गान्धारी has followed the import of V, 4 and therefore she implores दुर्योधन (एष ते शीघ्रकार्य) not to fight again (निवर्तस्व समरव्यापारात्) कुरु मे पितुः वचनम्' act according to your father's words न पश्चिमं वचनात् that later than

अभीप्सित) V, 5, 13–18 दुर्योधन finds it difficult to accept the instruction. Gāndhārī's helplessness due to her affection for her sons and the childishness (बालिशत्व) of संजय were intelligible. How was there an infatuation on the part of धृतराष्ट्र too. Or, *anguish* (हृदयज्वर lit heart-fever) *arising out of the death of* sons is prevailing over you When he had all his brothers alive, दुर्योधन did not ask for peace He turned down the offer of peace sponsored by Vāsudeva. *Now* with भीष्म, द्रोण no more, with the younger brothers killed, how could दुर्योधन ask for peace *just for his own body* out of affection for his own person—a matter of shame (व्रीडा) to a *noble* person? This is not going to have a happy end (अ-सुखावसानम्). In fact दुर्योधन is displeased with the advice given him by धृतराष्ट्र. But with the purpose of not directly offending the 'elderly' (गुरु) i. e. धृतराष्ट्र, asks संजय to solve a difficulty

(6) Construe नृपाः हीयमानात् रिपून् कथं किल सदधते । अहं दुःशासनेन हीना, पाण्डवः अधुना सानुजः [अस्ति] (पथ्यावक्त्रम्).

This simple question ought to have suggested itself to संजय 'how would युधिष्ठिर (पाण्डव 'son of पाण्डु') who has his younger brothers alive make peace with me? How would kings conclude a treaty with enemies who are losing? *I* am without दुःशासन.' Under the circumstances though I may for argumenet's sake be desirous of making peace, why should युधिष्ठिर be interested in any such proposition? V, 6, 1–2 'If I request, युधिष्ठिर will do anything' is धृतराष्ट्र's reply V, 6 3–6 Another very important point धृतराष्ट्र makes out. युधिष्ठिर is ever afraid that younger brothers would be killed while fighting – he is not going to live even if one of them is slain. He, therefore, is ever ready for peace whatever the hour you approach him for one. V, 6, 7–9 Both संजय and गान्धारी support धृतराष्ट्र's proposal

(7) Construe एकेन अपि अर्जुनेन विना पार्थः मरणं प्रतिज्ञातवान्; भ्रातृणां शते निहते दुर्योधनः जीवितुं विषहते । दुःशासनशोणिताशनं तम् अरिं भीमं गदाकोटिना भिन्न [अन्तम्] अहं दिक्षु न विक्षेपामि, कृपणः [सन्] सन्धिं विदधामि। (शार्दूलविक्रीडितम्).

दुर्योधन very effectively turns the tables against धृत०, गान्धारी and संजय. युधिष्ठिर has vowed that he would put an end to his life even if *he lost one of his brothers* and I bring myself up to live, दुर्योधन brings himself to live even on *his hundred* younger brothers having been killed! Shall I not kill that enemy,

which there is none i e the last We are satisfied with this that you are alive. This is ample or more than we expected (प्रभूतम्) Do this *last* bidding of your *father*' V 4, 6 धृतराष्ट्र repeats the desire of गान्धारी adding 'अम्बाया' and 'मम च निहताशेषबन्धुवर्गस्य' Have some consideration for my practically having lost all my relatives You are the last among them

(5) Construe ययो बलेन दायादा न गणिता तौ द्रोणभीष्मौ हतौ अग्रत कर्णस्य आत्मज शमयत फाल्गुनात् जगत् भीतम्। म वत्सानां निधनेन अधुना रिपु त्वयि शेषप्रतिज्ञ [अस्ति]। [हे] तात, वैरिषु मान मुञ्च इमौ अन्धौ पितरौ पालय। (शार्दूलविक्रीडितम्)

Those two– द्रोण and भीष्म – on whose strength the rivals (दायादा – lit those claiming a share in the ancestral property दायम् आददते इति) were not counted have been killed The world was afraid of अर्जुन putting an end (शमयत) to [the life] of Karna s son right before (अग्रत) him by the death or annihilation (निधन) of my dear sons, the enemy has his vow remaining (शेषा प्रतिज्ञा यस्य स शेषप्रतिज्ञ) in regard to you (त्वयि). Dear son (तात), give up pride towards enemies Protect these blind parents V 5 1–6 Duryodhana s question what he should do after having turned back (प्रतिनिवृत्य) from the battlefield is answered by Gāndhārī What your father will tell you' Sanjaya *joins in the chorus saying* 'एवम् इदम्' *Duryodhana* is exasperated and asks 'Sanjaya is there advice which is to be imparted even *now*?' Sanjaya replies 'So long as a *vijigīṣu* (one desirous of success aspiring to be the sovereign ruler) is alive, he is the object of instruction to be imparted to those who are possessed of wisdom (प्रज्ञा–वताम्)' The reply is a sound piece of advice of indicating that Sanjaya was deeply read in the राजनीतिशास्त्र Throughout his life a विजिगीषु deserves to be advised by *the knowing ones*. No situation is too hopeless for such an instruction being given V, V, 7 दुर्योधन angrily throws out a challenge as it were and wants to learn what suitable (प्रतिरूपम्) advice he has to impart to दुर्योधन (अस्मान् प्रति) V, 5 8–12 धृतराष्ट्र points out that दुर्योधन is unnecessarily angry towards सञ्जय who is telling what is only proper (युक्त वाद युक्तवाद + इन् = युक्तवादी). He adds that if दुर्योधन would be his usual self (प्रकृतिम्–स्वभावम्–आपन्न=आपद्यते) instead of being upset the way he was, he (धृतराष्ट्र) would say what was proper for दुर्योधन to do. 'Even now your honour (भवान्) should conclude a treaty with युधिष्ठिर on terms (पणबन्ध) desired by [you]

अभीप्सित) V, 5, 13–18 दुर्योधन finds it difficult to accept the instruction Gandhārī's helplessness due to her affection for her sons and the childishness (बालिशत्व) of सञ्जय were intelligible. How was there an infatuation on the part of धृतराष्ट्र too. Or, *anguish* (हृदयज्वर lit heart-fever) *arising out of the death of* sons is prevailing over you When he had all his brothers alive, दुर्योधन did not ask for peace He turned down the offer of peace sponsored by Vāsudeva. *Now* with भीष्म, द्रोण no more, with the younger brothers killed, how could दुर्योधन ask for peace *just for his own body* out of affection for his own person—a matter of shame (व्रीडा) to a *noble* person ? This is not going to have a happy end (अ-सुखावसानम्) In fact दुर्योधन is displeased with the advice given him by धृतराष्ट्र But with the purpose of not directly offending the 'elderly' (गुरु) i e. धृतराष्ट्र asks सञ्जय to solve a difficulty

(6) Construe नृपा हीयमानाद् रिपून् कथं किल सदधते । अहं दुःशासनेन हीनः, पाण्डव अधुना सानुज [अस्ति] (वंशस्थवृत्तम्)

This simple question ought to have suggested itself to सञ्जय 'how would युधिष्ठिर (पाण्डव 'son of पाण्डु') who has his younger brothers alive make peace with me ? How would kings conclude a treaty with enemies who are losing ? *I* am without दुःशासन ' Under the circumstances though I may for argumenet's sake be desirous of making peace, why should युधिष्ठिर be interested in any such proposition ? V, 6, 1–2 'If I request, युधिष्ठिर will do anything is धृतराष्ट्र's reply V, 6 3–6 Another very important point धृतराष्ट्र makes out. युधिष्ठिर is ever afraid that younger brothers would be killed while fighting – he is not going to live even if one of them is slain. He therefore, is ever ready for peace whatever the hour you approach him for one. V, 6, 7–9 Both सञ्जय and गान्धारी support धृतराष्ट्र's proposal

(7) Construe एकस्य अपि अर्जुनेन विना पार्थे मरण प्रतिज्ञातवान्; भ्रातृणा शते निहते दुर्योधन जीवितु विषहते । दु शासनशोणिताशन तम् अरिं भीम गदाकोटिना भिन्न [मन्तम्] अहं दिक्षु न विक्षेपामि, कृपण [सन्] सन्धिं विदधामि । (शार्दूलविक्रीडितम्)

दुर्योधन very effectively turns the tables against धृत०, गान्धारी and सञ्जय. युधिष्ठिर has vowed that he would put an end to his life even if *he lost one of his brothers* and I bring myself up to live, दुर्योधन brings himself to live even on *his hundred* younger brothers having been killed ! Shall I not kill that enemy,

against the enemy But as is brought out by the verse that follows, दुर्योधन rejects this proposal of his wily father whose blindness has prompted him to stoop even so low as this viz. thinking of disposing of the enemy by a secret means – not in a straight fight.

(9) Lines 1 & 2 Construe प्रत्यक्षं हतबान्धवा परे मे रह हन्तु न याग्या । तै रव यत् रणे प्रकाश्य न कृत तेन कृतेन वा किम् । (शार्दूलविक्रीडितम्)

दुर्योधन hates the idea of doing away with the enemies secretly They killed my kinsmen openly (प्रत्यक्षम्) – while I was seeing They ought not to be killed by me secretly (रह) 'What use is my doing that (तेन कृतेन वा किम्) which like them I do not do openly प्रकाश्यम्) ?' — he asks. V, 9, 1–2 गान्धारी points out that दुर्योधन is all alone

(a) Lines 3 & 4 Construe एक अहं भवतीसुतक्षयकर । [हे] मात अरय कियन्त [सन्ति] । केवल दैव साहाय्यम् एतु, अधुना मेदिनी [निष्पाण्डवा] [भविष्यति] ।

'*One*' does not really present any difficulty 'Alone' he killed all her other sons (भवत्या सुतानां क्षयकर) Only let fate come as a help (साहाय्यम् एतु – this latter being imperative 2nd person sing of आ + इ to come) The earth (मेदिनी) [will be] void of पाण्डवs (निर्गता पाण्डवा यस्या सा निष्पाण्डवा) V, 9 1–3 There is a tumult behind the curtain Some one wants to report to the lord of the Kauravas the great slaughter (कदन) that has started (प्रवृत्तम्) It is no use turning one s face away from what is unfavourable or not liked (अप्रिय) For, what is suitable to the time (कालस्य अनुरूपम्) has now to be done as a counter – measure (प्रति-वि-धातव्यम्)

(10) Construe त्यक्तप्राजनरश्मि पार्थाङ्किते मार्गणै अङ्किततनु स्यन्दनवर्त्मनो परिचयात् वाहै शनै आकृष्यमाण, मद्रपति वार्ता पृच्छद्भ्य विलोचनजले आवेदयन् शल्य कृष्ण् शल्यम् शून्येन एव रथेन शिबिर याति । (शार्दूलविक्रीडितम्)

शल्य is going (याति) to the camp (शिबिर) with the chariot (रथेन) which is void (शून्येन) [of the owner, the warrior] He has cast off the whip (त्यक्त प्राजन यन) and the reins (रश्मय च येन स त्यक्तप्राजनरश्मि) He has his body (तनु) all marked (अङ्कित) by arrows (मार्गणै) bearing the name of अर्जुन (पार्थाङ्कितै) He is being slowly (शनै) dragged (आकृष्यमाण) by the horses (वाहै) out of familiarity (परिचयात्) with the track (वर्त्मन्) of the chariot [i e शल्य is not directing or driving the horses at all and yet acquainted as the horses are with the usual track leading back to the camp they slowly are going back to the *sibira*]

S'alya is communicating (आवेदयन् lit. causing to know) the news regarding the king of Amgas (i. e. Karṇa) by his [copious] tears from the eyes (विलोचनयो जलै) to such persons as are asking (पृच्छद्भ्य) His chariot is void i. e. without Karṇa in it. S'alya thus is pricking people with a dart (शल्ययन्) i e. causing them pain' This verse is a good example of graphic description or word-picture. Sanskrit Sāhityas'āstra accepts graphic descriptions of *children*, lower *animals* etc. alone as examples of स्वभावोक्ति [But *if the graphic nature of the description be accepted as the criterion*, this verse can be regarded as falling in that category]. भट्ट नारायण s fondness for श्लेष or paranomasia is evident. शल्य शल्यन् is an instance of the type of 'अविनयनौकर्णधार कर्ण' (Act IV) or of 'न रथ। मनोरथ अपि which occurs in an earlier Act. V,10 1-2 उद्घोषितम् has been caused to be declared, announced अ-विस्पष्टम् not quite distinct. अशने (विद्युत) पात (fall) इव दारुणम् 'terrible like the crash of lightning' Duryodhana is full of apprehension. He shouts out for a servant. The charioteer enters in confusion and declares 'alas! we are undone!' and throws himself down (पातयति) On all pressing him to tell [what has happened] he does so

(11) Construe मनोरथम् इव कर्णस्य शून्य रथम् अधिरूढेन शल्येन शल्येन यथा प्रविशता अयं जनौघ मूर्च्छित । (आर्या)

This concourse of people (जनानाम् ओघ lit. stream [प्रवाह] of people) has got itself thrown into a swoon as by a dart that is entering (प्रविशता), by i. e. on account of S'alya who has mounted on the vacant (शून्य) chariot of कर्ण, like कर्ण's cherished desire [which also is to no purpose or शून्य] and is entering [the concourse] There is अनुप्रास in the verse रथ, मनोरथ, शल्येन यथा शल्येन make this clear रथ-मनोरथ श्लेष is repeated for a second time. V, 11, 2-3 दुर्योधन loses consciousness to learn of the death of कर्ण and his mother गान्धारी tries to restore consciousness to him (जात, समाश्वसिहि, समाश्वसिहि). V, 11, 4 संजय too joins गान्धारी in the effort to bring दुर्योधन back to conciousness. The news of कर्ण's death is the greatest shock दुर्योधन has received. He had expressed a desire that Karṇa and he *together* should leave the mortal world *after* having destroyed the enemies — Pṛthā s sons and done their duty by the departed (Vide IV 13 page 130) But all that is now a matter of

the past. धृतराष्ट्र has been able to guage the magnitude of the loss दुर्योधन has sustained as is evident from the verse that follows

(12) Construe. भीष्मे द्रोणे च निहते यः आलम्बनम् आसीत् सः मे पुत्रस्य प्रियः सुहृत् अयं राधेयः अपि हतः । (पथ्यावक्त्रम्)

"He who was the resort (आलम्बनम्) on भीष्म and द्रोण having been killed – that dear (प्रियः) friend (सुहृत्) of my son – son of Radhā (Radeyah) [i. e. Karna]– too (अपि) has been killed." V, 12, 1 धृतराष्ट्र next addresses 'accursed' (हत lit. killed, undone) fate as follows in verse 13

(13) Construe अन्धः अनुभूतशतपुत्रविपत्तिदुःखः शोच्यां दशाम् उपगतः अहं हि अस्मिन् अशेषितसुहृद्गुरुबन्धुवर्गे दुर्योधने अपि भवता निराशः कृतः । (वसन्ततिलका)

I, who am blind (अन्धः), who have experienced (अनुभूत) the grief (दुःख) of the death (विपत्ति) of hundred sons, who have got myself reduced to a pitiable (शोच्यां lit. worth being grieved for) condition (दशाम्), have been rendered hopeless (निराश – निर्गता आशा यस्य सः) by you in respect of दुर्योधन too, here (अस्मिन्), who has the entire group (वर्ग) of his friends (सुहृद्) and elderly persons (or preceptors) [such as द्रोण, भीष्म etc.] totally destroyed (lit. with not one from among them remaining अ – शेषित) अनुभूतं शतपुत्राणां विपत्तेः दुःखं येन सः — बहु० न शेषितः सुहृदां गुरूणां च वर्गः समूहः यस्य सः — बहु० What धृतराष्ट्र means is that as दुर्योधन is in no mood to listen to him and make peace with युधिष्ठिर, he (दुर्योधन) too is sure to go along the same path as his brothers and friends दुर्योधने अपि निराशः कृतः is a पर्यायोक्त for दुर्योधनस्यापि समरे अवसानं भवितव्यम् इत्यस्मिन्विषये न काऽपि संदेहः. The पर्यायोक्त is an instance of euphemism. It is interesting to see that the first thing that दुर्योधन does on having recovered consciousness (लब्धा संज्ञा येन सः –बहु.) is to address himself to कर्ण (whom he imagines to be standing in front of himself]

(14) Construe अयि कर्ण, मयि स्थिरां मुदम् उद्गिरन् इव मे कर्णसुखदां गिरं प्रयच्छ, हे वृषसेनवत्सल सततम् अवियुक्तम् अकृताप्रियं प्रियं मां विहाय यासि । (मञ्जुभाषिणी)

"O Karna, sprinkling (उद्गिरन् lit. uttering, sending out) firm (स्थिरां) delight (मुदम् from मुद् f.) on me as it were (इव) do you vouchsafe (प्रयच्छ imperative second person sing of प्र+दा) to me words (गिरम्) giving delight to the ears O you so very affectionate towards [your son] Vrsasena, you are going (यासि–2nd person sing of the present tense of या to go) having abandoned (वि+हा to abandon, of which विहाय is the ल्यबन्त or absolutive) me, ever

(सतत) *not separated* (अ—वियुक्त) i e united [with you and] dear (प्रिय) [to you] The adjectives सततावियुक्तम् अकृताप्रिय (न कृतम् अप्रियं येन one who has not done anything not liked by you) and प्रिय qualifying नाम् are significant They bring out the *impropriety* of Karna's having abandoned दुर्योधन The latter was *dear* to कर्ण, never [before] separated from him and had not done anything not liked by कर्ण And yet कर्ण thought it fit to abandon दुर्योधन Oh how unkind! Perhaps 'वृषसेनवत्सलत्व' brought out by the vocative, 'वृषसेनवत्सल' in line 4 explains कर्ण's conduct *Affection for one's son is wont to prove stronger than affection for one's friend* This is the implication of V 13, 4 दुर्योधन falls into a swoon again and all try to help him regain consciousness The repetition of कर्ण कर्ण and प्रिय प्रिय is well worth noting as an instance of शब्दालंकार (Cf 'शल्य कुरुत् शल्यवत्' 'न रथ मनोरथम् अपि' which have already been pointed out at their proper places)

(15) Construe मम प्राणाधिके तस्मिन् अङ्गानाम् अधिपे हते उच्छ्वसन् अपि अहं लज्जे। [हे] तात, आश्वासे का कथा।

'When that overlord (अधि-प) of the Amgas has been killed—overlord of the Amgas— who was more to me than [even] my life (प्राणेभ्य अधिके) I am ashamed (लज्जे) even as I breathe (उच्छ्वसन् अपि) O father! what talk of consolation (आश्वास) [can be there]?' This means *now* consolation is what cannot be had Loss of Karna is the loss of all-in-all to दुर्योधन It may be pointed out that भट्ट नारायण has given the stage-direction पुनर्मोहमुपगत at the end of V, 14 There is another viz सर्वे समाश्वासयन्ति that follows it Apparently we are to *read between* the lines and understand that the efforts of all in bringing दुर्योधन back to consciousness are crowned with success and दुर्योधन is पुनर्लब्धसंज्ञ, though भट्ट नारायण has not conveyed this in so many words Otherwise how could दुर्योधन utter V, 15? V, 15, 1 'अपि च'—'moreover' this is to strengthen what is contained in V, 15

(16) Construe शोच्यम् अपि शत्रुहत न वत्स दुःशासनं बन्धुवर्गं च अधुना न शोचामि। येन तु कर्णे अति दुःश्रवम् असाधु कृत समरे तस्य जनस्य निधनम् [अहं] कर्तास्मि। (वसन्ततिलका)

I shall not (lit do not) grieve (शोचामि = शोचिष्यामि that dear दुःशासन killed by the enemy as also the group (वर्ग) of brothers (or relatives), though (अपि) worthy of being grieved for (शोच्यम्) But one by whom (येन) an evil (असाधु) very diffi-

cult [i e. painful] to hear has been perpetrated against (lit. done to कृत) Karna,— of that person (तस्य जनस्य) I shall bring about (कर्तास्मि) the annihilation (निधनम्) in battle (समरे) " Naturally when दुर्योधन has no time even to grieve for his brothers who are worthy of being grieved for and when his sole concern is putting an end to the life of the person who brought about the cessation of Karna's life, how can दुर्योधन be expected to be consoled or comforted ? V, 16, 1-2 गान्धारा asks दुर्योधन to check (शिथिल्य-cause to be slack, slacken) the flow of his tears (बाष्पाणां मोक्षं lit. release i e flow-प्रसर -of tears) V, 16, 3 धृतराष्ट्र paraphrases शिथिल्य by परित्यज्य (wipe out, wipe off) and 'बाष्पमोक्षम्' (which incidentally is a Sanskritism for 'मुक्तान् बाष्पान्') by 'अश्रुणि'

(17) Construe माम् उद्दिश्य प्राणान् त्यजन् [कर्ण] केनचित् न निवारित । तत्कृते त्यजत दीनस्य मे बाष्प किं वार्यते । (पथ्यावक्त्र)

Duryodhana feels that people are not showing due appreciation of what Karna did for him (दुर्योधन) 'He was not warded off (न निवारित) by any one when he was *abandoning his* [very] *life* (प्राणान्) for my sake (माम् उद्दिश्य lit. with reference to me). Why are [just] *tears* of me, a helpless (दीन) person, being warded off, — tears which I am shedding for him ?' Those who want दुर्योधन to check the flow of his tears for कर्ण who laid down his life for दुर्योधन are according to him showing an utter lack of the sense of proportion They are practically preventing दुर्योधन from being grateful कर्ण parted with his life for the sake of दुर्योधन Poor दुर्योधन is not allowed to shed even tears for his friend. How strange ? V, 16, 1 इद कर्म = कर्णनाश It is worth noting that दुर्योधन characterises this act as अ-सभवनीय, 'what never was regarded as possible' and 'अस्मत्कुलस्य अन्तकरणम्' 'putting an end to our family'. This is consistent with the importance that दुर्योधन attached to कर्ण s valour कर्ण being no more was the same thing as an end being put to the Kuru family The charioteer, not knowing anything for certain, tells what he has heard people say (एवं किल जन कथयति 'so *they say*, people tell) •

(18) Construe तस्य चक्रायुधसारथ्ये इन्द्रसूनो अस्मत्सेनाक्रान्तस्य शरै किल भूमौ निमग्नचक्र निहत । (आर्या)

'The report goes (किल) that [Karna] who had his wheel sunk (नि – मग्न-p p p नि + मस्ज् to sink) in earth was killed by the arrows

(शरी॰) of that one with the 'wheel-weaponed' (चक्रम् आयुधे यस्य स चक्रायुध वासुदेव कृष्ण वा सारथि यस्य स –चक्र॰ तस्य चक्रायुधसारथे) as his charioteer, the son of Indra (इन्द्रस्य सनु), the god of death (कृतान्त) to our army' भूमौ निमग्नचक्र is an instance of सापेक्ष समास as भूमौ has to be connected with निमग्न in निमग्नचक्र भूमिनिमग्नचक्र would be the regular form of the compound. But as it is 'भूमौ निमग्नचक्र' is *not wrong according to 'सापेक्षत्वेऽपि गमकत्वात्समास ।'* *Here there is an allusion* to कर्ण having been cursed by a ब्राह्मण whose cow कर्ण unwillingly killed to the effect that the wheel of his chariot would sink in earth while he would be fighting against his adversary

(19) *Construe :* कर्णाननेन्दुस्मरणात् क्षुभित शोकसागर मे क्रोधजेन शिखिना वाडवेन इव पीयते । (पथ्यावक्त्रम्)

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may lose But in line 2 (verse 21) धृतराष्ट्र points out that in the present context (b) is out of question To think of भीम who is 'भीम' or 'भयकर' is to be frightened. One s heart melts i e. one gets unnerved at the mere thought of this adversary [— this was quite natural on the part of धृतराष्ट्र whose son दुःशासन was already killed by भीम and whose blood that literally 'भीम' enemy drank in the presence of the soldiers on either side] 'शौण्ड' literally is मत्त — one who helps himself liberally with an intoxicant ('शौण्डिकापणमेव गच्छाम' Śakuntala Act VI 'let us go to just a wine-seller s') Now such a person is *only naturally known by many In fact he becomes notorious* Here is a curious phenomenon from the point of view of the students of the *bhāṣāśāstra* that a word originally conveying a 'notorious' person is later understood to convey one who is wellknown The logic of the use of the word in such a sense is this, even a *notorious* person is well known by a large number of people. Later 'notoriety' is dropped and only the fact of being known is concentrated upon Thus शौण्ड = प्रसिद्ध. दुर्योधन is known for his pride. He would go to the battle-field and fight like a hero. He would not employ any mean tricks such as were resorted to by the enemies Use of Śikhaṇḍi, even Yudhiṣṭhira saying '*Aśvatthāmā hataḥ*' and then adding in a low tone '*gaja iti*' are devices to which दुर्योधन would not stoop The result is obvious The enemy is bound to have his heart's desire fulfilled. धृतराष्ट्र's exclamation 'alas! I am undone!' is perfectly natural against this background. V, 21, 4 गान्धारी s fear is the same. सुतशतकृतान्तेन वृकोदरेण i. e. सुतशतस्य अन्तकेन भीमेन सह समरं युद्धं मार्गयसि (you are seeking battle with that veritable Death to my hundred sons)! V, 21, 3 दुर्योधन does not even want to hear the name of भीम ('तिष्ठतु तावत् वृकोदरः।')

(22) Construe येन पापेन मे हृदयस्य मनोरथः सर्वाङ्गचन्दनरसः नयनामृतेन्दुः [हे] अम्ब, तव पुत्रः [हे] तात, तव नयैकनिधिः कर्णः हतः, तत्र सपदि शराः पतन्तु। (वसन्ततिलका)

"Let arrows fall instantaneously (सपदि = झटिति) on that one (तत्र = तस्मिन्) — by whom (येन) the sinful one (पापेन), the heart's cherished desire (मनोरथः) of my heart (मे हृदयस्य), sandle-juice चन्दनरस) [i. e. as cool as sandle paste] to all my limbs [i. e. the whole of my body सर्वाणि अङ्गानि तेषु चन्दनरसः], the spotless (अमल) moon (इन्दु) to my eyes (नयनयो) and your son, O mother your sole (एक)

i e. distinguished (श्रेष्ठ) pupil (शिष्य) in polity (नय = नीति = राजनीति), a father, — [i e] Karna has been killed From the verse it is clear that दुर्योधन feels most for कर्ण He wants अर्जुन to be the target of his arrows without any loss of time as that sinful wretch (पार्थ) killed Karna. कर्ण एव मनोरथ, कर्ण एव चन्दनरस, कर्ण एव नयनामृतेन्दु are obviously रूपकs 'तव नयैकशिष्य' is a significant epithet of कर्ण like मे मनोरथ etc The verse thus is an instance of the परिकर अलङ्कार. V, 22, 1–9 दुर्योधन wants to waste no time. He tells his charioteer to bring the chariot quickly — or if he (the charioteer) be afraid of पाण्डवs 'with the mace alone as my helper (गदा – मात्र – सहाय) I shall descend on the battle field.' दुर्योधन's resolve (व्यवसाय from वि + अव + सो to decide, determine) is regarded by धृतराष्ट्र as one that is sure to consume them He, therefore, asks दुर्योधन to appoint some one as the Commander-in-chief of the army दुर्योधन says one has already been appointed (lit. sprinkled-*with holy water*). धृतराष्ट्र) asks 'who? – Salya or Asvatthaman?' Sanjaya is pained (कष्टम् to learn that धृतराष्ट्र s hope that पाण्डवs will be vanquished is dependent on शल्य

(23) Construe भीष्मे गते द्रोणे हते, कर्णे विनिपातिते च शल्य पाण्डवान् जेष्यति [इति एषा] आशा [हे] राजन् बलवती [खलु अस्ति] (पथ्यावक्त्रम्)

Very strong is your hope, O king that on Bhisma having gone on Drona having been slain, on Karna having been caused to fall [dead on the battle-field], *Salya* [of all persons] will conquer the पाण्डवs V, 23, 1 दुर्योधन asks what good is either शल्य or अश्वत्थामन्?

(24) Construe कर्णालिङ्गनदायी वा पार्थप्राणहर अपि वा अयम् आत्मा अनिवारितनिपातै अश्रुवारिभि [अभिषिक्त अस्ति]। (पथ्यावक्त्रम्)

'Here my own self (आत्मा) [*has been sprinkled*] with tear-waters, the flow of which has not been checked (न निवारित निपात येषां तानि अनिवारितनिपातानि-त० अश्रुवारीणि तै सावनीभूते) — my own self or being that will give (दायी used proleptically 'one that *will* give') an embrace to कर्ण 'or as another alternative will deprive पार्थ i e. अर्जुन of his life दुर्योधन conveys that seeking for any other person was unnecessary He had sprinkled himself as the सेनापति with holy water of no rivers but with his incessantly flowing tears The consequence was not difficult to predict Either he would embrace कर्ण [in the yonder world] or he would deprive अर्जुन

of his life 'हतो वा प्राप्स्यसि कर्णं जित्वा वा । वनिष्यामि पार्थम्' कर्णा छिन्नदायी is a euphemistic expression as कर्ण is no more. But incidentally this also brings out that दुर्योधन's highest happiness is embracing his dearest friend कर्ण 'Whether I win or lose, either way I shall be happy Winning would mean getting rid of the hated पार्थ, Losing would mean being in close company with my alter ego कर्ण' — This is the thought present to दुर्योधन s mind 'अनिवारितपातैः' may be regarded as bringing out the superiority of waters दुर्योधन has decided to use for his own सैनापत्याभिषेक Waters of holy rivers howsoever profuse will have their स्रोत terminated 'Tears from my eyes are flowing on unchecked' V, 24, 1–4 Evidently this is भीमसेन accompanied by अर्जुन who is shouting behind the curtain 'Don't be afraid of us Tell us *where* is Suyodhana [at present]' Naturally धृतराष्ट्र, गान्धारी, दुर्योधन, सञ्जय — all are confused to hear this [unexpectedly] (सर्वे ससंभ्रमम् आकर्णयन्ति) V, 24, 5 In confusion does the charioteer of दुर्योधन enter (he had gone out to get his master's chariot ready) and acquaints the '*long lived one*' ('आयुष्मन्' *is the term that a charioteer* is to use while addressing his master, the warrior for whom he is driving the chariot) with the arrival of the two sons of पृथा, भीम and अर्जुन on the scene

(25) Line 1 Construe एकरथारूढौ त्वाम् तत्र तत्र पृच्छन्तौ प्राप्तौ। 'The two have arrived (प्राप्तौ) who have mounted on the same chariot and are asking about you here and there' V, 25 (line 1), 1 'who, who' all ask The charioteer replies

(25) Line 2 Construe स कर्णारिः स च क्रूर वृककर्मा वृकोदर । (पप्यावचनम्)

That notorious (स) enemy of कर्ण and that cruel Vrkodara of acts like those of a wolf (वृकस्य कर्माणि इव कर्माणि यस्य स वृककर्मा) V, 25, 1–2 गान्धारी is full of apprehension and asks दुर्योधन 'what is to be done now (lit. here)?' दुर्योधन says '*why?* my mace is there just very near' V, 25, 4–5 दुर्योधन wants the charioteer to take धृतराष्ट्र and गान्धारी back to the camp He wants the सूत to use the chariot for the purpose. Personally दुर्योधन is glad that 'the persons who would remove his grief' have arrived. He is confident he would be able to smash the enemy by offering to दुर्योधन this opportunity would remove दुर्योधन's grief . V, 25, 6–7 धृतराष्ट्र wants to ascertain the purpose (भाव lit feeling) or intention of the visitors दुर्योधन does not approve of this 'What is the use of this knowing of their purpose?' he

asks. V, 25, 8–9 Meanwhile both the पाण्डवs enter भीम continues addressing the dependents of सुयोधन (= दुर्योधन) and asking them why they are moving in a disorderly (अयथातथम्) manner He says there is no reason why they should be afraid of them (भीम and अर्जुन)

(27) Construe. द्यूतच्छलानां कर्ता, जतुमयशरणोद्दीपनः स अभिमानी कृष्णाकेशोत्तरीयव्यपनयनमरुत् यस्य पाण्डवा दासाः [अभवन्], दुःशासनादेः अनुजशतस्य गुरुः, अङ्गराजस्य मित्रम् असौ राजा दुर्योधनः क्व आस्ते [भवद्भ्यां] कथ्यतां न रुषा [अपि तु] द्रष्टुम् [आवाम्] आगतौ स्वः। (स्रग्धरा).

'Tell us (कथ्यत) where is that *king* दुर्योधन the author (कर्ता) of the deceitful tricks of gambling (द्यूतच्छलानां), the enkindler (उद्दीपन) of the house (शरण) full of lac (जतु – मय) extremely proud, the wind (मरुत्) in the act of tossing away (विशेषेण अपनयनम्) of the hair (केश) and the upper garment (उत्तरीय) of द्रौपदी (कृष्णा) — he whose *slaves* the पाण्डवs were the *elder* brother (गुरु) of a hundred younger brothers with दुःशासन as the first (दुःशासनः आदौ यस्य तत् दुःशासनादि अनुजानां शतं तस्य) Not in anger (न रुषा instru sing of रुष् 'anger') [but just] to see [him and his parents] have we two come (आगतौ स्व)' दुःशासन is identified with कृष्णायाः केशानाम् उत्तरीयस्य (च) व्यपनयने मरुत् This is an instance of रूपक as there is अभेद between the उपमेय (दुर्योधन) and the उपमान (मरुत्)

V, 26, 1 उपोद्घात = उपन्यास introduction दारुण terrible (from the root दृ to tear) V, 26, 2 Sanjaya's observation is apt from the point of view of धृतराष्ट्र and दुर्योधन कृत नि अप्रिय (what is not liked what is hated) ये ते कृतनिःशेषविप्रियाः those who in respect of their acts have *done* everything harm or injury साम्प्रतं = अधुना now वाचा व्यवस्यन्ति are *doing* it with words. Sanjaya means 'the पाण्डवs are not content with having done harm with deeds they want to do it now with words [as well] It was with that purpose that भीम used the many phrases that qualified दुर्योधन in V, 26 V, 26 3 दुर्योधन wants भीम to convey to, भीम and अर्जुन 'here does he stand दुर्योधन *is neither ashamed nor afraid of what he did here he faces you*' is his purport.

V, 26, 8 अर्जुन whose mental make up is different from that of भीमसेन cannot bring himself to tormenting or causing distress again (क्लेशम्) to the old parents already tormented by grief for their sons He proposes to go back. V, 26 8–10 भीम does not like अर्जुन's being so very full of concern for धृतराष्ट्र and गान्धारी 'O fool!' he says 'good behaviour (सदाचार) ought not to be transgressed Having come

so close to the parents going away without saluting them would be the height of impropriety (न युक्तम्)' अभिवाद्य having saluted—absolutive of अभि + वद्, न अभिवाद्य is अनभिवाद्य. भीम may be nay is a believer in 'tit for tat'. *Yet he observes decorum all right.* अथवा तिष्ठ is significant. He changes his mind (अथवा) and decides to go into the presence of धृतराष्ट्र and गान्धारी and salute them after having made them hear (विशेषेण यथा स्यात् तथा श्रावयित्वा, विश्राव्य) their names and deeds. V, 26, 1 The younger brother अर्जुन dares not contradict भीम. He draws near the 'parents' and salutes them.

(27) Construe: यत्र ते सुतैः सकलरिपुजयाशा बद्धा, यस्य गर्वेण लोकः तृणम् इव परिभूतः, तस्य राधासुतस्य रणशिरसि निहन्ता अयं मध्यमः पाण्डवः, पितरौ वां प्रणमति। (मालिनी)

'Here doth the middle पाण्डव (i. e, middle son of पाण्डु in this context, though the word is once used to refer to भीम formerly) i. e. अर्जुन (with युधिष्ठिर and भीम as his elders on one side and नकुल and सहदेव as his younger brothers on the other) salute you two (वां) [my] parents (पितरौ)—the middle पाण्डव who is the slayer (निहन्ता) of the son of राधा (कर्ण) at the fore-front (lit head शिरसि) of battle—that son of राधा on whom (यत्र = यस्मिन्) was fixed (बद्धा) the hope (आशा) of victory over all enemies (सकलरिपुजय — सकलानां रिपूणां जयः तस्य आशा) by your (ते) sons (सुतैः), by whom (lit. of whom) the world (लोक) was treated with contempt (slighted परि + भू to insult परिभूतः is p p p from the root) as [a blade of] grass (तृणम् इव) on account of his pride—यत्र आशा बद्धा, यस्य गर्वेण लोकः परिभूतः तस्य राधासुतस्य रणशिरसि निहन्ता — all the words in the phrase qualifying कर्ण as well as मध्यम, पाण्डव, are significant. There is परिकर अलंकार contained in the verse पितरौ वां = पितृत्वात् वां. Thus in line 4 there is काव्यलिङ्ग or हेतु

(28) Construe: चूर्णिताशेषकौरव्यः दुःशासनासृजा क्षीबः सुयोधनस्य ऊर्वोः भङ्क्ता अयं भीमः शिरसा अञ्चति। (अनुष्टुप्)

to भीमसेन's utterance. If he is 'च्युति-अशेष-कौरव्य,' where is the need for breaking the thighs of सुयोधन who is a कौरव्य as much as his brothers. It is evident that just as दुर्योधन did *not* have a hundred brothers अनुजशत is only a स्थूलदृष्ट्या *correct* phrase, similarly अशेष = एकशेष. V, 28, 1–3 धृतराष्ट्र is *offended* by भीमसेन's matter-of fact declaration that he would break दुर्योधन's thighs. This doing harm (अपकृतम्) to or injuring the enemy (सपत्न = शत्रु) is *not* what has been done by *your honour alone* (भवता एव). So long as (यावत्) there is the warrior class (क्षत्रम्), there will be heroes coming out triumphant in battle (समरे विजयिनः) and heroic persons who would be conquered and killed. Why are you then causing us distress (lit. disgust उद्वेजयसि) by this kind of boastings (विकत्थनानि)?' V 28, 4 भीमसेन points out that धृतराष्ट्र should not be angry (अलं मन्युना 'enough of anger') Bhīma's boast is a *re action* to the behaviour of धृतराष्ट्र's son which he has conveniently forgotten.

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so clo e to the parents going away without saluting them would be the height of impropriety (न युक्तम्)' अभिवाद्य having saluted – absolutive of अभि + वद्, न अभिवाद्य is अनभिवाद्य भीम may be nay is a believer in 'tit for tat' *Yet he observes decorum all right* अथवा शिव is significant. He changes his mind (अथवा) and decides to go into the presence of धृतराष्ट्र and गान्धारी and salute them after having made them hear (विश्रम्य यथा स्यात् तथा अवधित्वा, विश्राव्य) their names and deeds. V, 26, 1 The younger brother अर्जुन dares not contradict भीम He draws near the 'parents' and salutes them.

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Bhimasena prefers to be brief चूर्णिता अशेषा (all) कौरव्या (Kauravas) येन स – one who has pounded (चूर्णित—lit reduced to a powder) all Kauravas दुःशासनस्य असृजा रुधिरेण क्षीब मत्त i. e. intoxicated. The first line contains two phrases giving to know what भीम has *done* already The phrase in the first half of the second line brings out what भीम *is going to do* in the immediate future सुयोधनस्य ऊर्वो भंक्ता–the breaker of the thighs of दुर्योधन भङ्क्ता is used proleptically (वर्तमानसामीप्ये वर्तमानवद्वा') *It is evident that strict logic cannot be applied*

to भीमसेन's utterance. If he is 'चूर्णित-अशेष-कौरव्य,' where is the need for breaking the thighs of सुयोधन who is a कौरव्य as much as his brothers. It is evident that just as दुर्योधन did *not* have a hundred brothers अनुजशत is only a स्थूलदृष्ट्या *correct* phrase, similarly अशेष = एकशेष. V, 28, 1–3 धृतराष्ट्र is *offended* by भीमसेन's matter-of fact declaration that he would break दुर्योधन's thighs. This doing harm (अपकृतम्) to or injuring the enemy (सपत्न = शत्रु) is *not* what has been done by *your honour alone* (भवता एव) So long as (यावत्) there is the warrior class (क्षत्रम्), there will be heroes coming out triumphant in battle (समरे विजयिनः) and heroic persons who would be conquered and killed. Why are you then causing us distress (lit. disgust उद्वेजयसि) by this kind of boastings (विकत्थनाभिः)?' V 28, 4 भीमसेन points out that धृतराष्ट्र should not be angry (अलं मन्युना 'enough of anger') Bhīma's boast is a *re action* to the behaviour of धृतराष्ट्र's son which he has conveniently forgotten.

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(30) Construe तव, तव पशो च, तस्य राज्ञः तयो वा प्रत्यक्षं [युष्माकं] भार्या [अस्माकं] द्यूतदासी मम भुवनपते आज्ञया भूपतीनां प्रत्यक्षं केशेषु कृष्टा। ये नरेन्द्रा हता तै अस्मिन् वैरानुबन्धे किम् अपकृतम्, यद् बाहो वीर्यातिरेकद्रविणगुरुमदं माम् अजित्वा एव [एष ते] दर्पः। (स्रग्धरा)

दुर्योधन prefaces verse 30 with a question 'why do you, o son of wind, praise (श्लाघसे) your act (आत्मन कर्म) worthy of censure (निन्दितव्य), in the presence of the *old king*? The *old* king is not your equal There is no point in boasting before him.' 'Your wife was dragged by her hair, right before (प्रत्यक्ष) you and you o beast (this is addressed to अर्जुन) before that *king* [1] (i e युधिष्ठिर) or before those two [i e नकुल and सहदेव], nay, in the presence of [all] kings [What was wrong in that?] At the command issued by me (मम आज्ञया) the lord of the earth (भुवनस्य पते) our *female slave* [won] in gambling was dragged. What wrong was done to you in this [act] which followed in the train of enmity [between you and us, sons of धृतराष्ट्र] by those lords of men who have been killed by you There is no point in your addressing my old father There is no point in your having killed those kings who did you no harm. If any body did you harm it was I There is pride (दर्प) on your part even without conquering me (माम् अजित्वा एव) who have a great pride (गुरु मद यस्य स तम्) on account of the riches (द्रविण द्रव्य) in the form of excess (अति रेक from अति + रिच) of the valour of arms *Vanquish me and then indulge in this boasting So long as you have not conquered me the boast is idle*

V 30, 1–2 आ is expressive of great displeasure एष न भवसि *here* you will not be = you will be no more दुर्योधन means business He gets up and angrily desires to strike (हन्तु) भीम His old and blind father catches hold of him and makes him sit down (उपवेशयति – 3rd person sing of the present tense of the *causal* base of उप + विश् to sit) Bhīma *shows* his anger by acting i e the actor playing भीम s role does so (भीम नाट्यति) V 30 3 अर्जुन tries to appease भीम There is no use being angry with this one (दुर्योधन) – he says

(31) Construe कर्मणा न शक्त हतभ्रातृशत दु खी एष वाचा अप्रियाणि करोति। अस्य प्रलापे [अस्माकम्] का व्यथा। (पथ्यावक्त्रम)

This one (दुर्योधन) has his hundred brothers killed Not able (न शक्त) to do anything in terms of deeds (कर्मणा) he is doing what is not relished by us (अप्रियाणि) by words or *verbally* only [So long as the words

are devoid of any meaning] what torment is there caused by the ravings (प्र+लापै) of this one ?"—Evidently none प्रलापs are never to be taken seriously

(32) Construe [हे] कटुप्रलापिन् यदि मद्गदाग्रनिर्भिद्यमानरणितास्थिनि ते शरीरे गुरु: विघ्नं न कुरुते [तर्हि] अहं दुःशासनानुगमनाय भवन्तम् अत्र एव किं न विरामेयम् (वसन्ततिलका)

'O you who indulge in bitter (कटु) ravings (प्रलाप+इन्)' if the elderly person (गुरु=धृतराष्ट्र) were not to (lit make i e) put an obstacle (विघ्नं न कुरुते) in respect of your body which would have its bones (अस्थीनि) rattling or making a crashing noise (रणित) as they would be getting themselves broken (निर्भिद्यमान) by the end (अग्र lit point, tip) of my mace, why would I not kill (विरामेयम्— potential first person sing, of वि+रम्) you right here (अत्र) so as to facilitate your [lit for your] following Dus's'asana [in the other world]? दुःशासनानुगमनाय is euphemistic for मरणदनन्तर स्वगमनाय भीमसेन—is apprehending that धृतराष्ट्र would prevent him from killing दुर्योधन on the spot Otherwise he would have sent दुर्योधन along the path that would have led him to where दुःशासन had already repaired. मम गदाया अग्रेण निर्भिद्यमानानि रणितानि (producing a crashing noise) च अस्थीनि यस्मिन् तत् मद्गदाग्ररणितास्थि शरीरं तस्मिन्। वङ्० V, 32, 11 भामसेन points out another relevant detail [which दुर्योधन has missed]

(33) Construe यत् सविवत् नयनसलिलैः शोकं त्याजित असि, यत् भ्रातुः वक्षःस्थल० विघटने साक्षीकृतः असि च, दुष्टमतकुलकमलिनीकुञ्जरे भीमसेने क्रुद्धे [सति] तव कुनृपतेः जीवितस्य एतत् कारणम् आसीत्। (मन्दाक्रान्ता)

'That (यत्) you were made to give vent to (lit abandon) your grief, woman-like, by means of your tears (नयनसलिलैः), that you were made a witness (साक्षीकृत—न साक्षी साक्षी सम्पद्यमान कृत— साक्षीकृत) to the tearing (वि-घटने lit. to the unmaking) of your brother's broad chest (वक्षःस्थलस्य)—*this* (एतत्) was the cause (कारणम्) of the life (जीवितस्य) of you a bad king (तव कुत्सितस्य नृपस्य) [even] when भीमसेन the elephant (कुञ्जर) to the lotus-pond of your family was enraged (क्रुद्धे)' भीमसेन means to say that दुर्योधन was *allowed* to live so long though he was a bad king, simply because भीमसेन wanted दुर्योधन to shed tears like a woman [on the slaughter of his brothers] and to make him a witness to the tearing open of the broad chest of his [younger] brother दुःशासन Only to mete out to you this punishment you richly deserved, were you allowed

to live so long Otherwise भीमसेन who is an elephant to the lotus pond of your family would long ago have made short work of you In line 4 there is a परम्परित रूपक. V, 33, 1-2 दुर्योधन is paying back to भीमसेन the compliments he had received in 'भरतकुलकलङ्क' and 'मूढ'. Duryodhana does not lag behind He flings भरतकुलस्य अपसद — 'the lowest among those belonging to the भरत family' and 'पाण्डवपशो' (o beast of a पाण्डव) in भीमसेन's face

(34) Construe. बान्धवाः न चिरात् मद्गदाभिन्नवक्षोऽस्थिवेणिकाभीमभूषणं रणाङ्गणे सुप्तं त्वां द्रक्ष्यन्ति। (पथ्यावक्त्रम्)

'Relatives or the kith and kin (बान्धवाः) will before long (न चिरात् 'not after long') see you asleep (सुप्त 'one who has slept') on the battle field, possessed as you would be of a terrible (भीम = भयकर) decoration or ornament (भूषण) in the form of the braid (वेणिका) in the form of the bones of the chest broken (भिन्न) by my (मद्) mace (गदा) मम गदया भिन्न च॰ वक्षः तस्य अस्थीनि वेणिका इव — तद् भीम (भयकर) भूषणं यस्य स. — बहु॰ — तम्। दुर्योधन visualises भीमसेन being pulverised by the mace he (दु॰) handles. भीम's chest-bones will be broken. They will be the ornament- but awe inspiring one - that भीम already slain would be wearing These he would be wearing on having been made to sleep for all time on the battle field by दुर्योधन V, 34, 1 भीमसेन derides दुर्योधन 'if so, you would be [regarded as being] reliable' 'I would, however, like to tell what is imminent (प्रत्यासन्न)

(35) Construe: पीनाभ्यां मद्भुजाभ्यां भ्रमितगुरुगदाघातसंचूर्णितोरो कुरुस्य तव शिरसि श्वः प्रभाते नृणां पश्यतां पादम् आधाय स्त्यानेन आर्द्रेण त्वत्सुरुग्णभ्रातृचक्रोद्भवघनरुधिरचन्दनेन अक्त [अहं] स्वयं भीम भूषणम् अनुभविता अस्मि। (स्रग्धरा).

Bhīma means there is not any the least doubt that he is going to have a terrible ornament on. Only the details are somewhat different from those given by दुर्योधन in verse 34 'To-morrow (श्व — adverb of time), early in the morning (प्रभाते-lit when the day will have dawned प्र + भा p. p. p प्रभातम् — तस्मिन्), while [all] men will be seeing (पश्यतां नृणां) i. e in spite of them [much as some of them would like to prevent me, they would not be able to do so], having planted (आधाय—absolutive of आ+धा to put. plant) my foot on the head of you (तव) with your thighs pulverised (संचूर्णिते ऊरू यस्य स. — ब॰ तस्य संचूर्णितोरो) by the strokes (आघात) of my heavy (गुरु) mace made to whirl round (भ्रमित) by my brawny (पीन) arms (भुज) and

being smeared (अक्त p p p of अञ्ज्) up to (आ) the very tips (अग्र) of my nails (नख) by the sandal paste (चन्दन) in the form of blood (असृक्) oozing (गन्ध) as a result of the tearing open (उद्+दलनम्) of the circle of brothers (भ्रातृणा चक्रम्) with you as the head (त्वमुख्य—त्वं मुख्य यस्मिं तत्)—sandal paste or ointment (च दनेन) which would be co agulated (स्त्यान) and wet (आर्द्र)—I shall *myself* (स्वय) enjoy (अनुभविता अस्मि) a dreadful (भीम = भयङ्कर) decoration (भूषणम्) Thus with the important changes स्वयम् अनुभविता अस्मि and 'स्त्यानेनार्द्रेण त्वन्मुख्यभ्रातृचक्रोद्दलनगन्धसृक्चन्दनेन अक्त' what दुर्योधन said of भीम ' भीमभूषणम् is correct As the change is significant and भीम is confident about what is going to happen he *smiles* (विहस्य) before conveying to दुर्योधन how he (दुर्योधन) is not one who is not to be believed (अ–श्रद्धेय) दुर्योधन is श्रद्धेय to be sure, only with some modifications in what he stated. (1) *None else is going to decorate* भीम, *he is going to wear a terrible decoration himself*, of *his own accord or on his own initiative* (ii) *the decoration is going to take the form of the wet and coagulated sandal ointment in the form of the blood of the circle of* दुर्योधन s *brothers with* दुर्योधन *as the leader* भ्रमिता च गुरु च अमी गदा च तस्या आघातै मचूर्णिते ऊरू यस्य स— बहु० Mark that पाताभ्या मट् भुजाभ्यां is to be connected with भ्रमिता in the expression भ्रमित सचूर्णितोरो Thus मद्भुजाभ्या सचूर्णितोरो is a सापेक्ष समास त्व मुख्य यस्य तद् भ्रातृणा चक्र तस्य उद्दलन (विदारण) तेन गल्त् यत् असृक् (n. = रुधिरम्) तत् एव चन्दनम्—कर्मधारय असृक् एव चन्दनम् illustrates the रूपक अलङ्कार. The शब्दालङ्कार in भविता भूषण भीमम् is evidently अनुप्रास V 35,1–3 Behind the curtain there is an announcement of the command (समाज्ञापयति – lit. causes to know well सम्यक् आज्ञापयति–3rd person sing of the causal of सम् + आ + ज्ञा) of His Majesty ('देव') Yudhisthira. निहत सकलम् अरातीना हतुणानि यावत् चक्र समूह येन स निहतसकलारातिचक्र – बहु० आक्रान्त लघित (crossed) परशुरामस्य अभिराम (अभित रमणाय) यश येन स —आक्रान्तपरशुरामाभिरामयशा —बहु प्रताप (by valour heat) तापित (lit. heated metaphorically brought under sway) दिशां मण्डल यन स—बहु०दिङ्मण्डल evidently stands for दशु दशु दिशु स्थिता जना –all of them have been brought under control by युधिष्ठिर thanks to his valour—न जात शत्रु यस्य स अजातशत्रु a name which does justice to the policy of युधिष्ठिर not to make enmity with anybody (though it is a different matter that दुर्योधन, दुःशासन etc bore enmity to युधिष्ठिर भीम etc right from their childhood) युधिष्ठिर *did not take* any initiative in the matter of creating any enmity instead followed as

far as possible the policy of making peace Hence was भीमसेन angry with his elder brother whom he refused to accept as such, whom he refused to obey in his capacity as the king 'for just a day, to-day' (Act I, verse 12) V, 35, 3 भीम and अर्जुन are naturally eager to learn what command their elder brother is issuing Behind the curtain again the following words–the text of V, 36—are heard.

(36) Construe आप्ताः जनाः रणशिरसि हतानां देहभारान् वह्निसात् कुर्वन्तु। अमी बान्धवा बान्धवेभ्यः कथम् अपि अश्रुन्मिश्रं जलं ददतु हननगहने गृध्रकङ्कैः खण्डितान् ज्ञातिदेहान् मार्गन्ताम् रिपुभिः सह अयं भास्वान् अस्तं प्रयातः [अतः] बलानि संह्रियन्ताम्। (स्रग्धरा).

'Let the related (आप्ताः) persons (जनाः) of those who have been killed (हतानां) at the fore-front (lit. head शिरसि) of the battle (रण) make the heaps of their bodies over (स.द. कुर्वन्तु) to the fire (वह्नि) Let these (अमी) relatives offer somehow (कथंचित्) to relatives (बान्धवेभ्यः) water (जलम्) mixed up (उन्मिश्रम्) with tears (अश्रुभि) Let them find out or search for (मार्गन्ताम्) in the forest (गहनम् = वनम्) of men that have been killed (हत नर), bodies of relatives (ज्ञातीनां देहान्) cut [to pieces] (खण्डितान्) by vultures and herons (गृध्रैः कङ्कैः च) Here (अयं) has the sun set (अस्तं प्रयातः) along with (सह) the enemies (रिपुभिः) [Therefore] let the forces (बलानि be withdrawn'. As the day has come to a close युधिष्ठिर asks his army officers to withdraw the forces. Those who had lost their relatives were to find them out and give them water as part of funeral obsequies It was no easy job to pick out the bodies of relatives who died on the battle field as there was a regular forest of such persons who had been killed. Besides their corpses were cut to bits (खण्डित) by vultures and herons for whom the battle field offered a veritable feast In line 4 'रिपुभिः सह भास्वान् सुवः — अस्तं प्रयातः.' is an instance of the सहोक्ति अलंकार. *Actually* the sun set first, then did *the enemy disappear* But with an *exaggeration the two are said to* have gone away together. मम्मट's definition of सहोक्ति given at काव्यप्रकाश X, 26 (b) is 'सा सहोक्तिः सहार्थस्य बलादेकं द्विवाचकम्'. 'भास्वान् अस्तं प्रयातः।' and संह्रियन्तां' बलानि have an 'अतः' which is to be read between lines separating them. Thus line 4 has a काव्यलिङ्ग or हेतु अलंकार in it of the हेतोः वाक्यार्थता type. V, 37. 1 भीम and अर्जुन obey their elder brother's command and go out (निष्क्रान्तौ) V, 37, 2 Immediately after this there are words challenging Arjuna that are heard.

गाण्डीवस्य आकर्षण ययो तौ गाण्डीवाकर्षिणौ च तौ बाहू च ताभ्यां शालते इति गाण्डीवाकर्षण बाहुशाली, तत्सम्बुद्धौ गाण्डीवा शालिन् — ■ you who appear to advantage (शालिन्) by your arms that draw the Gāndīva bow This is ■ significant adjective of Arjuna Aśvatthāman employs it to bring out the *impropriety* of Arjuna's going away बाहुशालिन् that अर्जुन is अर्जुन should stop and pick up the gauntlet thrown by Drona's son. Thus the passage is an instance of the परिकर अलंकार the essence of which is the use of significant epithets (साकूते विशेषणे)

(37) Construe इदं युष्मज्जिति धनु कर्णक्रोधेन गतानि अहानि त्यक्तम् [आसीत्]। वने इव अस्मिन् शूरशून्ये रणे भवता प्रौढ विक्रान्तम् आसीत् । अनवजितस्यापि. पितु उत्तमाङ्ग स्पर्शं स्मृत्वा पाण्डवाना कल्पाग्नि द्रुपदसुतचमूघस्मर [अहं] द्रौणि उपेत अस्मि। (सग्धरा)

As is evident from line 4 (last 2 words, it is अश्वत्थामन् 'son of Drona' (द्रोणस्य अपत्यं पुमान् द्रौणि) who is challenging Arjuna "Out of anger against Karna (कर्णरोषेण), this bow (इदं धनु) used or *habituated* to *securing victory over you* (युष्मान् जितं शीलं यस्य where जि+जि has ताच्छील्ये णिनि added to it thus giving जि जि as the form of the nominative singular the compound being an adjective qualifying धनु n the subject of the sentence 'इदं धनु त्यक्तम) had been abandoned (त्यक्तम्), these [many] days (Consequently) there was on the part of your honours (भवता) a great (प्रौढ) heroic performance (विक्रान्तम् —an instance of नपुंसके भावे क्त) on this battle-field (अस्मिन् रणे) devoid of brave persons (शूरै शूरेण वा शून्ये) as in a [solitary] forest. Having recalled (स्मृत्वा) the touch (स्पर्शम्) on the head (उत्तम च तत् अङ्ग च शिर इत्यर्थं तत्र) of my father who had thrown away (न्यस्त p p p of नि+अस् to throw off) his missiles (हेति f a weapon to be hurled against the enemy) even though he was not conquered (अनवजित) I, son of Drona, the fire [at the end] of a *kalpa* to the Pandavas [and] devourer (घस्मर) of the army (चमू = सेना) of द्रुपद have arrived (उपेत p p p of उप + इ to go near, अस्मि)' अश्वत्थामन् means that पाण्डवs could secure victory all this while because there was no worthy opponent they had to face. Now, weapon in hand, *he* has appeared on the scene. He is confident he can prove to be the destructive fire of Pandavas and the devourer of द्रुपद's forces 'निरस्तपादपे देशे एरण्डोऽपि द्रुमायते'— that is the way that the performance of पाण्डवs on the battle field can be pithily summed up But with अश्वत्थामन् on the battle field the entire aspect is sure to be changed. पाण्डवs should prepare themselves to face the new situation.

'वने इव रणे ' and 'द्रौणि वन्याग्नि ' contain a *simele* and a *metaphor* (रूपक) in them respectively.

V, 37, 1–3 धृतराष्ट्र (whose आशा is बलवती) regards the arrival of अश्वत्थामन as very opportune and is right glad on account of it. द्रोणस्य वध: एव परिभवः offence, insult-तेन उद्दीपितः enkindled क्रोध- एव पावक.– अग्नि:–यस्य –he the fire of whose wrath is enkindled by the offence in the form of the slaughter of Drona – is a बहुव्रीहि compound. धृतराष्ट्र regards अश्वत्थामन as पितुः अपि समधिकबल possessed of strength greater than that of his father and अमरा' उपमा यस्य अमरोपमः 'comparable to the immortal gods ! The old man, therefore, is anxious that his son दुर्योधन goes up to (प्रत्युद्गमन the act of going up to) and honours अश्वत्थामन्. संभाव्यताम् – 3rd person sing of the passive from सम्+भाव् 'should be honoured', V, 37, 4–5 गांधारी expresses a similar wish. V, 37, 6 But दुर्योधन regards अश्वत्थामन as of no use (किम् अनेन) He longed for (आशंसिता) the slaughter of अङ्गराज (कर्ण) and had the weight of youth (यौवन) weapons and strength *to no purpose* (वृथा = निरर्थकम्). दुर्योधन's *dislike of* अश्वत्थामन् *is deep.* This is quite natural. To him कर्ण was the veriest embodiment of valour. As भवभूति has said 'तत्तस्य किमपि द्रव्यं यो हि यस्य प्रियो जन '— Speaking ill of कर्ण, wishing ill to कर्ण was, therefore, the greatest offence any one could have given to दुर्योधन and अश्वत्थामन् *had given it.* V,37,7-8 धृतराष्ट्र who is नयनिपुण is advising his son not to offend such brave persons even so much as by a word (वाङ्मात्रेण अपि). विराग –disaffection. V,37,9 अश्वत्थामन् [who was behind the *screen*] *appears on the stage* V,37,10 दुर्योधन *receives him formally* by getting up 'गुरो पुत्र गुरुपुत्र '. Making अश्वत्थामन sit, the king (i e. दुर्योधन) as can be inferred takes his seat. अश्वत्थामन is no diplomat . Straight away he unburdens himself regarding his estimate of Karna having proved true.

(38) Construe : यत् कर्णसुभग तत् बहु उक्त्वा सङ्गरेषु यत् विहितं तत् त्वया विदितम् । एषः अधिज्यधनु द्रौणि. तु अभ्यमित्रम् आपतितः । (हे) नृप, अधुना प्रतिकारचिन्ताम् त्यज । (वसन्ततिलका)

'*Having said a good deal* (बहु) that which is sweet (सुभग) *to* the ear (कर्णयोः), that which कर्ण did [lit that which was done by कर्ण] in the battles (सङ्गरेषु) is known by you. Here, however, has the son of Drona, with his bow strung (अधिज्यं धनुः यस्य सः), fallen on (आपतित) the enemies (अभ्यमित्रम्). O king ! now give up anxiety in regard to counteraction or retaliation (प्रतिकार) [to be directed against the

पाण्डवs]. V, 38, 1 दुर्योधन *cannot* bear this *post-mortem* of the bravery of Karna (perhaps the more so because it is true). In a manner full of indignation (अभ्यसूयया सहित यथा तथा) he says to अश्वत्थामन्–

(39) Construe: भवता किल अङ्गराजस्य अवसाने योद्धव्यम्। मम अपि अन्तं प्रतीक्षस्व, कः कर्णः कः सुयोधनः। (पथ्यावक्त्रम्).

'By you indeed fighting ought to be done (योद्धव्यम्) on the death (अवसाने) of the king of Aṅgas [*and not while he was alive*]. [Well then] wait for my death also. Who is कर्ण, who सुयोधन?' To you कर्ण was an object, of hatred. What else was he in your estimate? Who is दुर्योधन in your eyes either (कः i. e. *probably 'if you ever felt anything for me, if I was any one at all in your estimate, you would have understood what I felt about* कर्ण and *you would have respected* कर्ण *duly.* You did not do that. To *you* कर्ण *as well as* दुर्योधन *was just nobody* (कः? क.? = न कोऽपि, न कोऽपि) One who could disregard कर्ण can as well disrespect दुर्योधन. *Or* (2) कर्ण and दुर्योधन are not two persons at all. Who is कर्ण? who is सुयोधन.? *Both are identical with each other.* So if you waited for कर्ण's death, now wait for mine, *for I am Karna* (कर्णः सुयोधनः सुयोधनः कर्णः इत्यनयोरेकता। यथा कर्णस्य अवसानं प्रतीक्षितवानसि तथा ममाप्यन्तं प्रतीक्षस्व). V, 39, 1–2 The sentence which अश्वत्थामन् addresses to himself (स्वगतम्) shows that he was guileless to the point of being tactless. His idea was that what he said about कर्ण would be appreciated by His Majesty. अश्वत्थामन्'s tragedy is the tragedy of a person who has not been able to understand those with whom he has to deal every day. This explains his surprise (कथम्) even now (अद्यापि) there is the same partiality for कर्ण, the same insulting attitude (परिभव.), the same disregard for *us*'. He does not believe in keeping up appearances Bluntly does he say 'Your Majesty, Lord of Kauravas, be it so' and immediately after he goes away V, 39, 3–4. धृतराष्ट्र is pained at the unaccountable (क –what kind of?) infatuation (वि + आ + मुह् to be infatuated, to be totally bewildered) of Duryodhana, '*even now,* you are *creating disaffection of so magnanimous a person* as अश्वत्थामन् by *harshness of words.* Why not use *mild words* (if using sweet ones were difficult) at least?' V, 39, 5–6 दुर्योधन does not see anything wrong in what he has done. What is it that is not liked by him (अप्रियम्) and what is false (अन्–ऋतम्) that has been said by me? This is a grave accusation against अश्वत्थामन्. The implication is that अश्वत्थामन्,

even before दुर्योधन told him to do so wanted to wait for the death of दुर्योधन, that दुर्योधन's death was 'प्रिय to अश्वत्थामन् Because दुर्योधन accepted the equation कर्ण = दुर्योधन, it followed from his point of view that a person waiting for कर्ण's death would wait for दुर्योधन's death too This, however, is not ऋत (= सत्य) अश्वत्थामन् had no quarrel with दुर्योधन But when दुर्योधन himself said 'await my death too,' there was no other alternative for अश्वत्थामन् except going away as he knew whatever he tried to do for दुर्योधन would never be appreciated by the latter as a result of prejudice Besides for kings it is not enough to say what is not अ-प्रिय and अन्-ऋत In fact राजनीति wants them to have 'मधु' on their 'जिह्वाग्र' But has दुर्योधन himself not said that कर्ण was धृतराष्ट्र s नयैकदिष्ट Temparamentally दुर्योधन, could not master the 'नय' धृतराष्ट्र knew so well

(40) Construe आत्तचापे क्षत्रिये अकलितमहिमानं युष्मद्भाग्यदोषात् समरशिरसि विपन्नं मित्रम् अङ्गराज समक्षं परिवदति । [हे तात] कथय मम खलु अस्मिन् अर्जुने वा कः विशेषः । (मालिनी)

He censures (परि-वदति) my friend (मित्र) the king of Amgas whose greatness or prowess (महिमा) could not be guaged (अ-कलित) by क्षत्रियs who had taken (आत्त p p p from आ + दा) bows [in their hands] (आत्ता चापा यै ते आत्तचापे) who died (विपन्न – p p p of वि + पद् to be subjected to a calamity, *here the worst calamity* viz, death) at the fore front of the battle through the fault of *your* luck. Tell me what (क) difference (विशेष from वि + शेष् to excel, means 'excellence, secondarily 'difference' 'excellence' is 'difference') is there to me indeed (मम खलु) between this one (अस्य) and अर्जुन ?' अर्जुन killed my dear friend. अश्वत्थामन् *waited* for his death *There was no love lost between* अर्जुन *and* कर्ण *nor was there* any love lost between अश्वत्थामन and कर्ण In my estimate, therefore, there is nothing much to choose between अश्वत्थामन् and अर्जुन V, 40, 1-3 These words of धृतराष्ट्र are very touching 'Simplest briefest and yet the most significant' — perhaps this is how धृतराष्ट्र's observation *can best be appreciated.* प्रज्ञाचक्षु धृतराष्ट्र *could see that the end of the* family of भरत (the part consisting of धृतराष्ट्र and his sons) had arrived (अवसानम् इदानीं भरतकुलस्य supply भविष्यति). How can either you be blamed. The inevitable is bound to happen Even *you* can hardly be expected to behave otherwise if at this, lest the भरत family got a lease of life Matters have come to such a head that your words,

your conduct – everything in fact must lead to the goal fixed by Destiny viz, the end of our family The old राजनीतिज्ञ is absolutely helpless in regard to his son whose temparament accepts nothing as a compromise. 'मन्दभाग्य किं करोमि।' contains in it हेतु or काव्यलिङ्ग and by implication 'प्रश्न' अलंकार 'न किमपि' is the answer contained in the question Yet, धृतराष्ट्र's नीतिनिपुणता does not permit him to give up all for lost He ponders (विचिन्त्य) and sends सञ्जय with a massage to अश्वत्थामन् calculated to appease him

(41) Construe अमुना सह विभज्य पीतं स्तन्यं वात्ये त्वदङ्गविवर्तनैः मृदितं मम क्षौमं च भवान् न स्मरति [किम्] । तत् अनुजनिधनात् स्फीतात् शोकात् अतिप्रणयात् च विकृतवचने अस्मिन् त्वया चिरं क्रोधः मा क्रियताम् । (हरिणी)

'Does your honour (भवान्) not remember (न स्मरति) breast-milk (स्तन्य) (drunk, here) sucked by you after having shared it with this one (i e दुर्योधन)? Does your honour not recall my silken garment (क्षौम) [which was] crushed by the rollings (वि-वर्तनैः) of your body (त्वदङ्ग)? Therefore (तत्), let anger not be had (क्रोधो मा क्रियता) by you (त्वया) towards this one (अस्मिन्) for long (चिरम्) — this one whose words were offensive (विकृत वचन यस्य स — तस्मिन्) due to sorrow (शोकात्) augmented (स्फीत p p p of स्फै to increase by the death of his younger brothers and due again (च) to the extreme (अति) affection (प्रणय) [he has for त्वम्]' धृतराष्ट्र's effort to see that अश्वत्थामन् does not get himself offended to such an extent that he would be angry against दुर्योधन for long is well worth appreciating He reminds अश्वत्थामन् how the latter shared breast milk with दुर्योधन i e. how गान्धारी made no difference between her own sons and अश्वत्थामन् He also wants अश्वत्थामन् to recall how in his infancy he used to be in धृतराष्ट्र's lap with the result that due to अश्वत्थामन्'s rollings, धृतराष्ट्र s silken garment used to get itself crushed (मृदित) अश्वत्थामन् should also show consideration for दुर्योधन, He was plunged in sorrow The intensity of it was increased by his younger brother's death दुर्योधन bore excessive affection to त्वम् If, therefore, the words uttered by दुर्योधन were improper वि-कृत-विरुद्ध यथा तथा कृत, deformed, ugly, unwelcome *Offensive*) धृतराष्ट्र pleaded, अश्वत्थामन् should pay attention to the *attenuating circumstances* and not be angry with दुर्योधन for long V, 41, 3 धृतराष्ट्र adds to the message—

(42) Construe यत् तव पित्रा हितेन शास्त्रं मान्वितं यत् तादृशं तथाविध

परिभव अभूत् [तत्] एतद् आत्मनि बल पौरुष च विचिन्त्य दुर्योधनोक्तम् अपहाय विधास्यसि इति । (वसन्ततिलका)

धृतराष्ट्र prefaces the latter half of his message to अश्वत्थामन् with 'and this other thing should be conveyed by you '-which was meant for सजय 'इद अन्यत्' of this passage has इति at *the end of the 42nd verse corresponding to it* This means if Sanjaya asked 'what other thing?' the answer is all the words in verse 42 except the last इति which in fact brings to a close धृतराष्ट्र s message and be regarded as serving the same purpose as the completion of the inverted commas in English "That your father was caused *to throw off* (मोचित – p p p *of* मुच् causal base) his weapon (शस्त्र) with a false statement (वितथेन=असत्येन supply वचनेन viz, 'अश्वत्थामा हत ') that of so eminent a person (तादृश genitive sing of तादृश्, of that kind' 'so distinguished') that sort of (तथाविध) insult (परिभव) was there (अभूत) [this obviously refers to the insult inflicted on द्रोण beside himself with grief by धृष्टद्युम्न] — having thought about this ■ also about your own (आत्मनि lit in yourself) strength (बल) and manliness (पौरुष), having left aside (अप+हा to abandon, अपहाय is the absolutive from the root) i e not takes seriously दुर्योधन's words दुर्योधनस्य उक्त where उक्त = वचनम् according to 'नपुसके भावे क्त') you will do (विधास्यसि—future 2nd person sing of वि + धा to do, to act) [as would be meet]" After having referred to अश्वत्थामन् s वात्स्य and tried to soften him, धृतराष्ट्र cleverly manages to *rouse* अश्वत्थामन् to action against the पाण्डवs He reminds him that they used a lie to cause द्रोण to cast off his weapon, that धृष्टद्युम्न molested so eminent a person as acarya द्रोण He referes to the unlimited strength and the foud of manliness अश्वत्थामन् possesss Very astutely he adds having *cast off* what दुर्योधन *said* and *rounds off the message with* वि — धास्यसि 'you will do what is proper (विशेषेण धास्यसि) V, 42 Sanjaya goes out to convey the message The charioteer is dismissed by दुर्योधन to bring his war-chariot धृतराष्ट्र proposes to गान्धारी to go from there to शल्य s camp and bids his son to do the same (वत्स त्वमपि एव कुरु) All go out and thus does the fifth act of the Venisamhara come to a close

To proceed to an analysis of the contents of the fifth act As was indicated towards the end of the four act Duryodhana s parents have arrived inquiring where he was, to see him They are accom

panied by Sanjaya who brings them in a chariot to the banian tree to the shade of which Duryodhana had resorted. On Sanjaya's answer 'there is His Majesty, all alone, seated in the shade of the banian tree', Gāndharī who is very much moved says pathetically 'child (वत्स), you say all alone, is it likely indeed that his hundred brothers are by his side at present ?' Duryodhana is seated in the shade of the banian tree. He is full of the sense of shame. Sanjaya helps the old couple alight from the chariot and formally announces their arrival to Duryodhana. The latter is all full of bewilderment not knowing what to say. It is Dhṛtarāṣṭra who speaks first telling Duryodhana 'sinful that I am I did not inquire of you, dear son, whether your pain is bearable.' The blind father-and afflicted mother of Duryodhana gropingly approach and embrace him. The mother ascribes the silence of the son to the pain due to very deeps wounds he has sustained. Otherwise he would not have maintained such silence when they were so close to him, she says. As Duryodhana does not say anything even after this, Dhṛtarāṣṭra inquires why he has adopted such an attitude of silence never-before-resorted to, in respect of him even. The mother asks whether Dus's'asana, Durmarṣaṇa or any other from among his brothers was going to speak to them — as Duryodhana was not speaking. This makes Duryodhana answer 'Why do you regard me, ill born in your stainless family, as your son at all ? I have caused the destruction of your sons and am thus sinful. I have in no way counter-acted the slaughter of my brothers and am the cause of your tears, mother, and of those of dear father.' The mother tries to console Duryodhana pointing out to him that he is now their sole guide. She wishes him long life and says that to her neither victory nor kingdom is of any use. Duryodhana is pained at the sheer helplessness of his mother – 'these are very miserable words, somehow altogether unbecoming, mother, you have uttered' he says, 'what a disparity between you an excellent Kṣatriya woman and this meekness ?' He observes she has no affection for her sons in so far as she is not devoting any thought to the destruction of his brothers and is seeking to protect him — unworthy of protection. He himself accounts for this sort of unexpected behaviour of his mother by saying 'this s

the working (*vic[illegible]itam*) of the grief for the [departed] sons'' At this stage Sanjaya intervenes by asking Duryodhana whether what people said was false viz ' when a jar has fallen into a well, the rope too should not be thrown therein ' Duryodhana is deeply touched and having observed that this statement on the part of the people is inadequate, puts a counter question ' what use is an instrument in the absence of those for whom it is intended ? ' Duryodhana was a mere instrument He was meant for his brothers. But alas ! they are themselves no more

As he puts this question he begins to weep The old blind father embraces him and while consoling him requests him to console him (Dhṛtarāṣṭra) and Gāndhārī Duryodhana replies ' Consolation to you is now difficult to have. You can at the same time hope to grieve for your sons *along with Kunti* who will to-day have her sons killed by me ' Gāndhārī says she is content to have her only son surviving in the person of Duryodhana and she beseeches him, her folded hands kept on her head, not to go to the battle field Dhṛtarāṣṭra picks up the thread adding ' Bhīṣma and Droṇa on whose strength enemies were not even cared for, are no more, the world is afraid of Arjuna who killed the son of Karṇa in the latter's presence, the enemy has his vow not fulfilled in respect of killing just you—give up all pride and protect these blind parents of yours ' Duryodhana wants to know what he is expected to do, having returned from or given up the idea of going to the battle field Gāndhārī answers 'whatever your father or Vidura tells' and Sanjaya joins her in giving this counsel to Duryodhana The latter loses his patience and asks Sanjaya 'is any advice to be given to me, *even now* ?' Sanjaya calmly replies 'so long as a *vijigīṣu is alive, he is fit for being given advice* ' Duryodhana becomes positively angry and wants to learn from ' just you possessed of wisdom' 'the advice which would be proper for us ' Dhṛtrāṣṭra runs to the succour of Sanjaya by telling Duryodhana that he would himself give the counsel if Duryodhana ceased being angry and became his nor [illegible]

[illegible]

of him ' Grief makes mother and childishness makes Sañjaya offer

me such a counsel What chance is there of Yudhiṣṭhira who has lost practically nothing agreeing to make peace with me? *Losers stand no chance of having their terms accepted Is it not again the height of impropriety on my part* to ask for peace *out of affection for just my body* when my brothers have been killed, Bhīṣma and Droṇa are no more and many followers have been slain? Why should Yudhiṣṭhira with his brothers all alive care to listen to my entreaty — when he knows I have lost my brothers?' Dhṛtarāṣṭra answers '(1) There is nothing Yudhiṣṭhira will not do when beseeched by me (2) Yudhiṣṭhira is ever ready to make peace with you as he does not want to lose even a single brother, while battle ever is frought with the gravest danger to the life of those who participate in it.' Gāndhārī regards the proposal of Dhṛtarāṣṭra as quite reasonable. Duryodhana turns the tables against the three by pointing out that Yudhiṣṭhira declared he would kill himself even if he lost one younger brother and curiously enough Duryodhana who has lost his hundred younger brothers is expected to bear the loss calmly — nay miserably and *not* throw the enemy Bhīma who drank Duś's āsana s blood in all the quarters, having broken him into pieces with the tip of his mace. This makes Gandharī full of grief for Duś's'āsana and she says to herself' Accursed Gāndhārī who gave birth to hundred sons bore hundred griefs and not hundred sons!' They all burst into crying Sanjaya reminds the parents that they had arrived for consoling the king Dhṛtarāṣtra asks Duryodhana 'when fate is thus averse to us and you are not ready to give up your pride towards your enemy, whom should poor Gāndhārī and I resort to?' Duryodhana's reply is that when his hundred brothers have been killed the best course for Dhṛtarāṣṭra to adopt is to follow in the footsteps of Sagara, by ruling the earth along with Gāndhārī and that any other course would be a negation of the duty of a *kṣatriya* There is a great tumult heard at this juncture. Gāndhārī is frightened. Duryodhana is keen on being permitted to fight before they learn about any other calamity Dhṛtarāṣṭra in his anxiety to save his only surviving son suggests that he should think of some *secret* means of disposing of the enemy This does not appeal to Duryodhana who is

pride incarnate and he says, 'the enemies who killed my relatives in our presence cannot be got rid of secretly, *what use is* any act on my part which, like acts of theirs, is not *open* ?' To Gāndhārī's anxious question as to who would help Duryodhana who is all alone, he answers 'single handed I brought about the destruction of your sons—what is the number of enemies ? if only fate were to help, the earth would have no Pāṇḍavas living on its surface' After a tumult from behind the curtain there are words heard to the effect that it would be no use trying to avoid hearing what is un welcome and that S'alya is returning to the camp with a chariot with no warrior on it Duryodhana is all full of apprehension and the very next moment the charioteer enters and throwing himself down informs Duryodhana that S'alya has thrown all people into a swoon by his entrance into their midst dart like, with a chariot void of Karṇa Duryodhana faints away to learn the departure of his dearest friend to the other world Dhṛtarāṣṭra is very much affected by the sad news and addresses fate that it has made him lose hope in regard to Duryodhana also He tries to console his son Duryodhana regains consciousness to address a few words to his departed friend and again falls into a swoon On all having succeeded in restoring him to consciousness he says he is ashamed even so much as to breathe, let alone his being consoled He declares he has not grieved for the loss of his brothers led by Dus's'āsana but he would definitely kill the person on the battle field who has been responsible for the worst having been done to Karṇa The parents appeal to him to wipe his tears away only to be asked by Duryodhana why he was being warded off while shedding tears for one who cast off his life for him Duryodhana inquires of the charioteer who it was that brought about the end of his friend's life and learns that Indra's son had done it Duryodhana's anger knows no bounds and he prefers when he is facing death either way to go to the battle field as there is the possibility of his coming out successful Dhtarāṣṭra embraces Duryodhana and while weeping tells his son how his heart melts at the mere thought of the terrible Bhīma. He also states that the enemy's warfare abounds in deception while Duryodhana being full of pride has no skill of the nature of treachery to his credit.

Gandhari too is distressed at the prospect of Duryodhana's having to face Vrkodara, veritable Death to her hundred sons. Duryodhana wants Bhima to be left alone He is keen on discharging his arrows against the person who killed Karna and would not brook even a moment's delay in doing so He asks his charioteer to get his chariot ready and if the cearioteer be afraid of Pandavas, he is prepared to go to the battle field with his mace as his sole companion Dhrtarastra tells Duryodhana that if the latter is determined to go to the battle field, he shonld appoint some one as the Commander-in chief of the forces Sanjaya is deeply affected to find Dhrtarastra expecting S'alya to secure victory when Bhisma and Drona have departed to the other world and Karna has followed in their footsteps. Duryodhana replies he has anointed his own self with tears flowing incessantly and hopes to embrace Karna in the yonder world or send Arjuna there Hardly has Duryodhana completed his sentence when from behind the curtain are heard words purporting to assuring people that they need not be afraid of the speaker who wants to learn from them the wher abouts of Duryodhana. In confusion does the charioteer of Duryodhana who had gone out to bring the chariot enter and declare that the enemy of Karna and the terible Vrkodara, mounted on the same chariot have arrived and that they are inquiring of people where they can find Duryodhana. Gandhari is all apprehension though Duryodhana confidently says his mace is there with him and therefore there is no need of being upset or excited. Duryodhana orders the charioteer to take Dhrtarastra and Gandhari to the camp Dhrtarastra wants his son to wait for a while so that he may ascertain the intention of the two Pandavas Duryodhana does not approve of this. But this very moment both Bhima and Arjuna appear on the scene Bhima addresses the followers of Duryodhana assuring them that they need not be afraid of them two (Bhima and Arjuna) 'Not in anger, but with the purpose of seeing the king, have we come. Tell us where the king can be found.' Dhrtarastra regards the words of Bhimasena as terrible and Sanjaya observes that those who have already acted in a disagreeable manner are how *talking* so to afflict Arjuna tries to persnade Bhima not to cause distress to the old parents by seeing them as they were already tormented by grief for

their departed sons But Bhīmasena does not agree 'The elders ought to be saluted he points out Arjuna declares himself as one who killed Karna at the fore front of the battle-Karna on whom Dhṛtarā ṣṭra's sons had fixed all hope of conquering the enemy Bhīma prefers to be brief and outspoken and says 'I am intoxicated with Dus's'a sana's, blood and am going to break Suyodhana's thighs–I salute you.' Dhratarastra cannot tolerate the words of Bhīmasena whom he tells 'so long as Ksatriyas are there, some are sure to win, others can't avoid being killed or conquered, why then do you afflict us with such boasting?' Bhīma's reply is to the point 'I have burnt like moths those kings who dragged the wife of Pandayas in the assembly, hence do I cause you to hear, not out of a desire to praise the stregth of my arms' At this stage Duryodhana joins by saying 'at the command of me, the master of the earth, was the wife of you all beasts, dragged by her hair in the presence of kings—what have those kings done whom you have killed? You are indulging in pride even without having conquered *me*!' With these words Duryodhona desires to strike at Bhīma but Dhṛtarāṣṭra holds him and makes him sit. Bhīma grows angry and Arjuna tries to appease him Bhīma does, however, say to Duryodhana that the latter would have been *killed then and there* were it not for the 'elder' (i e. Dhṛtarāṣṭra) who would create an ob struction He adds that if Duryodhana was allowed to live till then that was only with the purpose of making him weep like a woman and see with his eyes helplessly the rending asunder of the bosom of his younger brother Duryodhana rejoins by saying 'your relatives will soon see you lying on the battle-field, your chest decorated with the braid in the form of bones of your chest broken with my mace. Bhīma lau ghs at Duryodhana and says 'I am myself going to have a terrible dec oration besmeared to the tips of my nails as I would be with your coagulated and wet blood.' The altercation would have continued in the same strain were it not for words heard from behind the curtain which convey to Bhīma and Arjuna His Majesty Yudhi ṣṭhira's command to withdraw the forces as the sun had already set. The obedient younger brothers go out with the purpose of carrying out the elder brother's behest Immediately after their exit are words heard from behind the curtain These embody As'vatthā

man's challenge to Arjuna. I the fire at the time of universal destruction to the Pāndavas, the devourer of the forces of the son of द्रुपद, who kept just away while Karna led the Kaurava forces, son of Drona have arrived Dhrtarāstra is delighted at the words of As'vatthāman. He wants his son to go and receive the magnanimous youth Duryodhana makes it plain that he makes no difference between As'vatthaman and Arjuna both of whom were keen on Karna's death. Duryodhana keeps up appearances by rising to receive 'the preceptor's son'. As'vatthāman expresses himself in words which are little short of blunt 'You know what Karna has done after all the sweet promises he made and the assurances be gave, I am now falling upon the foe, o king, give up anxiety regarding counteracting the enemy' With indignation' does Duryodhana tell As'vatthaman to wait for his (Duryodhana's) death For one who waited for Karna's death could as well wait for that of Duryodhana. The two were not different from each other at all As'vatthaman is shocked at the partiality Duryodhana has for Karna and he goes away saying 'king let it be so' Dhrtarāstra is pained at the undiplomatic behaviour of his son who, however, asks 'what is false or unpleasant to him in what I have said?' He makes it clear that he could have no other attitude towards one who censured his friend in his presence. Dhrtarāstra loses all hope of future and thinks that Bharata's family is nearing its end. All the same he sends a message through Sanjaya to As'vatthaman reminding the latter how he was fed on Gandhari's milk in his childhood, how Dhrtarāstra's silken garments were crushed by his rollings Cleverly does the old diplomat manage to point out that through grief for his brothers and on account of excessive affection for Karna, Duryodhana uttered those words which were offensive — that they were not, therefore to be taken seriously and last but not least, As'vatthāman was to think of the humiliation to which his father was subjected by the enemy as also of the strength and valour he possessed himself Dhrtarāstra proposes to Gāndhārī to go to S'alya's camp and asks his son also to do the same. All go out and the curtain is dropped to mark the end of the fith act

Act VI

VI, 0, 2 The last act opens with the appearanace of युधिष्ठिर seated, Draupadi, a maid servant and a man on the stage VI, 0, 3 युधिष्ठिर is anxious so he thinks and heaves a sigh (विचिन्त्य निश्वस्य च) and utters

VI, 1 — (1) Construe भीष्ममहोदधौ तीर्णे [सति], द्रोणानले कथम् अपि निवृत्त [सति], कर्णाशीविषभोगिनि प्रशमिते [सति], शल्ये दिव याते [सति] च, जये स्वल्पावशेष [सति], प्रियसाहसेन भीमेन रभसात् अमी सर्वे वयं वाचा जीवितसंशय समारोपिता । (शार्दूलविक्रीडितम्)

भीष्म एव महोदधि (महान् च असौ उदधि च) तस्मिन् तीर्णे (p p p of तॄ to cross locative sing)—on the great ocean in the from of Bhisma having been crossed द्रोण एव अनल द्रोणानल—*fire in the form of* Droṇa निवृते सति – on having got itself extinguished somehow (कथम् अपि) i e निवृ + वृ to be happy, *to come to an end* In the present verse the latter meaning is intended कर्ण एव आशीविष भोगी is a phrase deseving *to be carefully understood.* आशयां विष यस्य स' one who has poison in his fang भोग अस्य अस्ति इति भोगी a hooded serpent. Thus both mean a serpent. But as both are used to form a compound आशीविष a substantive is better taken an adjective signifying poisonous and भोगी a snake. *Thus the* रूपक is 'a poisonous snake in the form of Karna. This is regarded as प्रशमित p p p of the causal of प्र + शम् 'caused to be quiet, quelled' शल्ये दिव याते on S'alya having gone to the heavenly world युधिष्ठिर has enumerated four unsurmountable *difficulties of Pandvas* He employs three रूपकs or metaphors (1) ocean in the form of Bhisma has been crossed (2) fire in the form of द्रोण is ended (3) the poisonous snake in the form of Karna has been quelled These *were no easy things* to *do* '*With great difficulty*' was this achived With great difficulty (कथमपि)' did S alya depart to the other world A very small part (स्वल्प) of victory remained (अवशेष) to be attained when by भीम to whom adventure (साहस) is dear, through rashness (रभसात्) all of us here (सर्वे अमी वय) have been made to mount a doubt regarding our life (जीवितस्य संशय समारोपिता — this last being p p p of the causal of सम् + आ + रुह्) by his words (वाचा — inst sing of वाक् lit speech) प्रियसाहसेन भीमेन जीवितसंशय समारोपिता has the cause and effect relation between प्रियसाहसत्व and जीवितसंशय

समारोपण indirectly brought out There is thus the काव्यलिङ्ग or हेतु अलङ्कार contained in the verse besides the three *metaphors in* lines 1 & 2. सत्य अवशेषः यस्य ■ सत्यावशेष (जय) – बहु० । प्रिय साहस यस्य स — बहु० तेन प्रियसाहसेन । VI, 1,-2 द्रौपदी says to 'His Majesty' युधिष्ठिर "why was by Pāncali' not said by you?" She means it is the right thing to state that she herself — Pāncalī has thrown all Pandavas in a grave danger ■ their life. For, as can be inferred, भीमसेन's vow is a result of पाञ्चाली's wish that the wrong done to her be avenged by भीम Had she not entertained such a desire, Bhīmasena would not have resolved to kill दुर्योधन—much less would he have declared his fresh vow VI, 1, 3 युधिष्ठिर corrects पाञ्चाली by saying 'why, by *me* i e. according to him *he* is responsible for the whole thing. The idea is had he not accepted the invitation to gambling द्रौपदी would not have been won by the कौरवs as their द्यूतदासी and later developments would in that case not have taken place VI, 1,5–9 युधिष्ठिर orders बुधक to take the necessary measures to find out Suyodhana who is not to be seen प्रकाश नष्ट – who has disappeared altogether. अस्युषित प्रतिज्ञा — a vow not brooking delay till the dawn [of the next day] व्युषिता is one inrespect of which there has been dawn. न व्युषिता अव्युषिता ताम्, अपर्युषितां (प्रतिज्ञाम्) उपश्रुत्य lit. having got i e. learnt or ascertained Duryodhana who was proud (मानिन. दुर्योधनस्य) concealed himself on having learnt about the vow of भीमसेन to kill him (दुर्योधन) before the next day dawned [or as is later learnt to commit suicide]. पटु च असौ पटह च (a loud drum) तस्य रव तेन व्यक्ता घोषणा (proclamation) येषां त पटुपटहरवव्यक्तघोषणा agreeing with चराः (spies) and good counselers (सु-सचिवा), subject of चरन्तु (समन्तात् समन्तपञ्चकम्), सुयोधनस्य सञ्चार विदन्तीति सुयोधनसञ्चारवेदिन nom plural of सुयोधनसञ्चारवेदिन् m. प्रतिश्रुता (promised) धनेन पूजया च प्रत्युपक्रिया (reward by i e. in terms of money and honour) येभ्य ते प्रतिश्रुतधनपूजा प्रत्युपक्रिया:–बo । 'समन्तात् पञ्चक परशुरामहतक्षत्रियरुधिरह्रदपञ्चक यस्य तत् समन्तपञ्चकम्–कुरुक्षेत्रम्) Read स सर्वं क्षत्रमुत्साद्य स्ववीर्येणानलद्युतिः । समन्तपञ्चके पञ्च चकार रौधिरान् ह्रदपञ्चकान् ॥ महाभारत आदिपर्व

(2) Construe पङ्के वा सैकते वा सुनिभृतपदवीवेदिन दाशा. यान्तु, क्षुण्णवीरुच्चिह्नपरिचया बहुधा. कक्षेषु संचरन्तु, स्खलपदविद ये शैलेषु अभिज्ञा च [ते] व्याघ्राघ्राटवीषु [चरन्तु], ये वा सिद्धव्यञ्जना ते चाराः च प्रतिमुनिनिलय चरन्तु ।(स्रग्धरा) दाशा fishermen सुनिभृतां (well-concealed) पदवीं (track) विदन्ति (know) इति सुनिभृतपदवीवेदिन Let such fishermen go to marshes (पङ्के—lit *in*

the marshes in mud) and sands (सैकते loc sing of सैकतम् n to be explained as सिकतायाः —of sand—इदम्) खलेषु=वनेषु क्षुण्णाः (trampled upon) च ताः वीरुधः (nomi plural of वीरुध् f a creeper) च क्षुण्णवीरुधः तासां निचयः (from नि+चि to collect, mass, collection, heap, cluster) क्षुण्णवीरुन्निचयः तत्र परिचयः (acquaintance) येषां ते क्षुण्णवीरुन्निचयपरिचयाः —those having acquaintance with clusters of creepers which are trampled upon बल्लव m —a cowherd व्याघ्राटवी f forest (अटवी) full of or associated with tigers (व्याघ्र) रन्ध्रेषु lit 'in holes or cavities, here='in caves' (गुहासु) अभिज्ञाः —अभितः जानन्ति इति experts those who are conversant with सिद्धानां व्यञ्जनं येषां ते सिद्धव्यञ्जनाः persons having the guise (व्यञ्जन – lit that which manifests dress clothes, badge) of those who have attained perfection (सिद्ध — p p p of सिध् to accomplish = सिद्धवान् one who has achieved), loosely 'ascetics' According to the राजनीति it is necessary for a king to know what is happening in his kingdom and for that he has to appoint spies who put on various guises and get the required informations for the king from all strata of the subjects '... शास्त्रविज्ञानहेतुनाः तपस्विव्यञ्जनोपेतैः स्वचरैः सह संवसेत्। – हितोपदेश, 3 35 युधिष्ठिर has issued instructions with the purpose of finding out दुर्योधन who has concealed himself [who has disappeared (प्रनष्ट)], for otherwise भीम's vow that he would kill him before the next day dawned could not be fulfilled Hence the measure of sending fishermen to marshy soils and sandy places of making cowherds effect a search in clusters of creepers trampled upon of making hunters knowing their own footprints (स्वपद = स्वपदचिह्न) as also those of others to go to the forests full of tigers The expert knowledge of caves these hunters have would stand them in good stead Persons in the garb of ascetics who are spies (चाराः) in fact, are for the same purpose to go to the abode (निलय residence dwelling) of every sage It was not unlikely that दुर्योधन had resorted to one of such dwellings of sages (मुनि). Hence the order that the dwellings of every sage should be searched मुनिनिलये मुनिनिलये इति प्रतिमुनिनिलयम् is an अव्ययीभाव समास VI 2 2 युधिष्ठिर gives another (एव च) instruction to be conveyed by the servant to Sahadeva

(3) Construe रह शङ्कितम् आलपन्तः सुप्ताः स्नाताः क्षयाः यत्र मृगाणां त्रासः [स्यात्] वयसां विरावः [श्रूयेत], नृपाङ्कपादप्रतिमाः च [स्युः]।

People (जन —अध्याहृत कर्ता of the sentence) talking to each

other (आ–च्छन्न present part. from आ+छद्, mascu nomina. sing) secretly (रह) and in a manner full of apprehension (शङ्का–भीति–ईक्षाना यस्मिन्कर्मणि यथा स्यात् तथा–शङ्कितम् is an adverbial expression should be known (ज्ञेया) Those who are asleep (सुप्ता) [evidently during day time also], those distressed with (आर्ता) a disease (रुज् f = व्याधि) (रुजा आर्ता रुगार्ता व्याधिपीडिता इत्यर्थः) should be known The idea is that दुर्योधन may be hiding himself among one of these. Likewise all places or groups where there may be fright (त्रास) on the part of deer or confused cry (वि–राव) on the part of birds should be well examined. It is not unlikely that for shelter Duryodhana has gone to such places and his unexpected going has disturbed the deer or the birds Places where there would be prints (lit. images प्रतिमा) of feet (पाद) that would be the marks, signs or indications (अङ्का) of a king or a royal person too should be closely investigated. *Expert spies* would be able easily to distinguish foot prints of ordinary men from those of royal personages. In case any of the latter type be noticed or better detected by them, that would be a clue to the hiding place of दुर्योधन नृपस्य अङ्का च ता पादयो प्रतिमा च नृपाङ्कपादप्रतिमा –कर्मधारय समास

VI, 1–6 पाञ्चालक arrives who is duly ushered in by युधिष्ठिर's man servant युधिष्ठिर inquires of him whether the track of दुर्योधन was found, as पाञ्चालक said he would give a glad news to His Majesty VI, 3, 7 Not only the track (न केवल पदवी), but the evil-souled दुर्योधन himself (स एव) – the main cause (प्रधान हेतु) of the great sin (महापातक) of the pulling (आकर्षण) of the hair (कचा) and garment (अम्बरम्) of the Queen (देवी) has been found. The dialogue between युधि॰ and पाञ्चालक is one of those which can be regarded as specimens of the very best of the class being at once natural and racy VI, 3, 9 देवनस्य गोचर (विषयं) गत is a question – 'Was he within the range of *sight*?' VI, 3, 10 पाञ्चालक's reply is 'ask whether he was in the range of *fight* (समर).' It goes without saying that दुर्योधन was detected. VI, 3, 11–12 Draupadi's being full of apprehension (ससंभ्रमम्) and asking how, is my lord within the range of fight? may appear to be queer and something reflecting on Bhimasena's bravery —something indicating a lack of confidence in his ability to destroy the enemy In point of fact, this is however, only a Hindu wife's absolutely natural concern for her husband and consistent with what Draupadi herself had said at Act I 'नाथ, मा खलु याज्ञसेनीपरिभवोद्दीपित

कोपानल्स अनवेक्षितशरीरः सचरिष्यति । यतोऽप्रमत्तसंचरणीयानि रिपुबलानि श्रूयन्ते।' If anything, द्रौपदी's anxiety indicates that she is afraid भीम in his impetuousity would *perhaps* not take proper care which *has* to be taken while moving in the enemy's forces Besides, though भट्ट नारायण has not stated it in so many words he is having Kālidasa's 'अतिस्नेह पाप शङ्की' in his mind Hence not only द्रौपदी but युधिष्ठिर also is saying in a *manner full of fear* (आशङ्कया भयेन सहितं यथा स्यात् तथा साशङ्कम्) 'how is my dear younger brother (वत्स lit. child) really (सत्य) within the range of fight ?' The सभयत्व of द्रौपदी as well as the साशङ्कत्व of युधिष्ठिर are best accounted for by the Marathi maxim 'मन चिन्ती ते वैरी न चिन्ती'—but the words of neither can be regarded as a *reflection on Bhimasena VI, 3, 14* पाञ्चालक submits 'how a report otherwise than things obtain (अन्यथा) can be made to Your Majesty ? पाञ्चालक implies that no servant dare tell His Majesty Yudhishthira what is not a fact.

(4) Construe विषयात् विना अपि प्रसभम् उद्धिन्नमनः चेतः परिमन्थरता प्रयाति । उद्यतगदस्य वृकोदरस्य रणेषु सारं जानामि च [तस्य] विजये परिशङ्कितं च [अस्मि] । (वसन्ततिलका)

Even without (विना अपि) any cause (विषय lit sphere, range is here equal to निमित्त, कारण or हेतु) the mind (चित) of a person possessed of great (उद्) valour goes (प्र–याति) to the state (ताम्) of being altogether (परि) dull (मन्थर) in *discriminating* (विवेक *from* वि+विच् *to pick up* after sifting, to choose what is proper or favourable leaving what is improper or unfavourable to itself) I certainly know (जानामि च) the valour (सारम् lit *essence*, strength) of Vrkodara i e. Bhīma with his mace (गदा) uplifted (उद्यत) in battles (रणेषु) and yet (च) I am *full of fear* (परिशङ्कित – परिशङ्का अस्य सजाता इति परिशङ्कित a *form arrived* at by the addition of the इतच् termination in the sense 'तदस्य सजातम्') in respect of his victory (विजये) The two चs in lines 3 and 4 are idiomatically used meaning 'though, yet' In the first two lines there is a generalisation, it is supported by a specific instance in lines 3 & 4 of the verse. The verse, therefore, contains *in it an* instance of the अर्थान्तरन्यास अलंकार of the सामान्यस्य विशेषेण समर्थन type. It seems that भट्ट नारायण for a while forgot that it is युधिष्ठिर who is speaking युधिष्ठिर is not given to referring to his valour himself like दुर्योधन, कर्ण, अश्वत्थामन् and वृकोदर or भीम whose nature or mental make up is so different from that of युधिष्ठिर Here युधिष्ठिर is paying a compli

ment to himself viz., he is possessed of great valour (उरु विक्रम पराक्रम यस्य सः). The dramatist was so irresistibly attracted by the charm of the अर्थान्तरन्यास that he put it into the mouth of युधिष्ठिर. Kālidāsa would have resisted such a temptation of sacrificing propriety at the altar of 'चमत्कृति' which is there in every figure of speech as *experts* on Sāhityas'āstra declare.

(5) Construe . गुरुणा बन्धुना क्षितिपतिसहस्रस्य च पुरः यः. भवत् अस्माकं परिभवः पुरा नृपसदसि अभूत् [हे] प्रिये, द्वितयम् अपि तस्य पारं [नः] गमयति—नः प्राणानां क्षयः [वा], कुरुपतिपशोः अद्य निधनं वा । (शिखरिणी)

द्वितयम् अपि 'even the pair' = 'only the pair' = 'either one or the other of the two' viz., (1) the destruction of our life and (2) death (निधन) to-day of the beast (पशु) in the form of the lord of Kurus (i. e. दुर्योधन) युधिष्ठिर means that there are only two ways in which they can reach the other shore (पारम्) of the [ocean of] insult in the assembly of kings (नृपसदसि), formerly (पुरा) in the presence (पुरः) of elders, relatives and a thousand rulers of the earth (क्षितिपतीनां सहस्रस्य) In other words either *we will cease to live* and our humiliation *thus come to a termination*, or *the beast* in the form of the lord of Kurus will be killed to-day thus an end will be put simultaneously to our humiliation. Apart these two alternatives there is none else.

(6) Construe : नूनं प्रतिज्ञाभङ्गभीरुणा तेन वीरेण ते केशपाशः अद्य बध्यते, सः च अस्य आकर्षणक्षमः । (पथ्यावक्त्रम्)

To be sure (नूनं) by that hero (तेन वीरेण) i. e. by Bhīmasena will be tied" (बध्यते – passive 3rd person sing of बन्ध् *present* used in the sense of future 'वर्तमानसामीप्ये वर्तमानवद्वा') the mass (पाशः) of your hair, *as* he is afraid of the violation (भङ्ग) i.e. not coming true of his vow (प्रतिज्ञाया). And he (सः) would be killed (वध्यते) who is capable of pulling (आकर्षण) this (अस्य) There are three अलङ्कारs in the verse. प्रतिज्ञाभङ्गभीरुणा बध्यते = प्रतिज्ञाभङ्गभीरुत्वात् बध्यते. Thus there is काव्यलिङ्ग present here. Again according to 'बवयो अभेदः' 'there is no difference between 'ब' and 'व' i. e. either can stand for the other, बध्यते which goes with केशपाशः becomes वध्यते going with अस्य आकर्षणक्षमः (दुर्योधनः) च Thus there is श्लेष as the same word is intended to convey (1) will be tied and (2) will be killed in the same sentence. Further apart from this श्लेष or paranomasia, there is दीपक because the same predicate ब (व) ध्यते *throws light* on both viz. दुर्योधन and ते केशपाशः The verse is important as it

shows that the dramatist is now busy leading the plot to its end viz द्रौपद्या वेणीसंहार युधिष्ठिर s ' कृत संदेहेन is an assurance at once to द्रौपदी (and to the audience or the spectators—there need not be any apprehension regarding the outcome of the समर between भीम and दुर्योधन, the latter is sure to be killed VI, 6, 1–3 युधिष्ठिर and द्रौपदी are eager to know how दुर्योधन who had concealed himself was found out VI, 6, 4–9 देवेन = युधिष्ठिरेण हते शल्ये Salya the commander-in-chief of the कौरव forces having been killed by Your Majesty गान्धारराज एव शलभ a metaphor gives rise to another सहदेवशस्त्रम् एव अनल – there is thus a परम्परितरूपक in the clause सेनापते निधनेन निराक्रन्दा (lamenting loudly) विरला (sparse) च योधा (soldiers) ते उज्झितासु [महीषु] agreeing with समरभूमिषु (which is the विशेष्य) — 'on battle-regions having been left (उज्झिता) by soldiers lamenting loudly on account of the death of the Commander in-chief and [grown] sparse i e very small in number रिपो बलाना पराजयेन उद्धत (haughty) वल्गित (movement) विचित्र पराक्रम च ताभ्यां आसादितानि (overpowered) विमुखानि (lit with their faces turned away) भराति-काणि याभि ता रिपुबल चक्रा [धृष्टद्युम्नेन अधिष्ठिता युष्मत्सेना] तासु रिपुबलरातिचक्रासु युष्मत्सेनासु । The author is busy bringing the epic story to a close like 'शल्ये हते', there is now 'प्रनष्टेषु कृपकृतवर्माश्वत्थामसु' — on कृप, कृतवर्मन् and अश्वत्थामन् having been destroyed altogether It is significant that Butta Nārayana does not make even a passing reference to the killing of soldiers on the side of the Pandavas by अश्वत्थामन् when the former were asleep in the camp at night. Read the section devoted to 'The source of the Venīsamhāra and changes made in the same by Bhatta Nārāyana' etc, from the General Introduction 'न ज्ञायते क्वापि प्रलीन' is an idiomatic phrase 'disappeared somewhere no one knows' The reason of दुर्योधन s disappearance is the अपर्युषिता प्रतिज्ञा of भीम i e his vow not brooking delay so as to allow the next day to dawn (न पर्युषित यस्या सा अपर्युषिता) This certainly was terrible (दारुणा) according to it either before the end of the day भीमसेन would have to find out and kill दुर्योधन, or failing to do so commit suicide VI, 6, 10–11 Both युधिष्ठिर and द्रौपदी want to learn what happened next. VI, 6, 12–28 भीम and अर्जुन on the same chariot with कृष्ण began to move about (पर्यटितु) around कुरुक्षेत्र but *did not find out* (अनासादितवन्तौ = न आसादितवन्तौ) him A graphic description of Bhīma is given by the phrases उच्चैर भ्रामयन् गदां ग्रोरेऽ – as भीम was causing to appear bright his mace by means of side-glances (कटाक्षै)

tawny (पिङ्गल) like the mass (प्रकर) of lightning [flashes] caused to move about (सञ्चारित) [in the sky] on a night (निशा) during the rainy season (जलधराणां समये=प्रावृषि) Obviously the जलधरs are literally 'holders of water' ' those containing water in them i e कृष्णमेघा and the period of the appearance of these is the rainy season यत् किंचित् करोति इति किंचित् शील यस्य (does something that is insignificant) इति वा, यत्किंचनकारी, तस्य भाव यत्किंचनकारिता This is the attitude of विधी or fate When divine Narayana (भगवति नारायणे) was censuring this (अधिक्षिपति सति) कुमारस्य मारुते सविदित known to or well acquainted with Prince Bhimasena, son of Wind प्रत्यग्र (only a little while ago) विश्रसिता इना मृगा ते निमित्तभूते शाहिते चरण विवसन च यस्य स—नहुo। श्वासेन ग्रस्ता अत एव अर्धश्रुता वर्णा यस्या अत अनुमेयानि पदानि यस्या सा श्वासग्रस्तार्धश्रुतवर्णपदानुमेया वाक् तया — with an utterence (lit. speech) the words (पदानि) in which were *inferable* i e. had to be guessed on account of syllables (वर्णा) being half-heard due to their having been swallowed (ग्रस्त) by breath i e the man was gasping for breath All the words he uttered, therefore, did not get themselves fully heard. ,They were half-heard, swallowed i e stifled as they were because of heavy breathing (श्वास) An attentive listner could, however put these half heard things together with the other half which could be inferred and thus grasp what the person wanted to convey पदपद्धति is पदानां पद्धति a line of feet i e metaphorically one of foot prints पद्भिर्हन्यते इति पद्धति itself is the result of being struck by the feet There were two lines (पद्धती) of foot prints with their impressions (प्रतिबिम्ब lit. reflections) clearly (सम्यक्) planted or left (अवतीर्ण lit descended) One of the two (तयो पदयो) came up (उत्तीर्णा) to the dry land— this must have been the row of foot prints who accompanied दुर्योधन to the lake and *returned* न द्वितीया the other has not come up to the dry land — this evidently means that the owner of the line of the foot-prints entered the lake but did not come out. It was not difficult for भीम अर्जुन, कृष्ण etc to conclude that was the clue to the whereabouts of दुर्योधन सम्भ्रमम् naturally as no time could be wasted परिज्ञायमानानि लाञ्छन पदयो लाञ्छनानि चिह्नानि यस्या ता परिज्ञाय लाञ्छनां agreeing with पदवीम् (track) object of आगमाय having found जानाति किल—As is reported (किल) [Suyodhana] knows सलिल स्तम्भयतीति सलिलस्तम्भनी ता सलिलस्तम्भनीं विद्याम् — the lore of causing water to be absolutely steady ध्रुवं मरणीमं अधिशयितेन तेन भवितव्यम् — is an idiomatic sentence 'He must be ' is brought out by

'तेन भवितव्यम्'. 'One who has occupied or better one who is lying in (अधि-शयित) this lake (एना सरसीम्)' – this is in keeping with 'अधिशीङ्स्थासां कर्म'. If अधि were not there "सरसी" would have been required to make room for सरस्याम् (locative singular of सरसी–thus 'सरसीम् अधिशयितः' is correct and *not* 'सरस्याम् अधिशयितः'; similarly सरस्यां शयितः is correct but not सरसी शयितः). रामानुजस्य= बलरामानुजस्य= कृष्णस्य । सकलासु दिक्षु ये निकुञ्जाः तेषां पूरिते पूरणम् इति यावत् तस्मात् अतिरिक्तम् which remained (अति–रिक्तम्) *after having filled the bowers in all directions.* उद्भ्रान्तानि सलिलचराणां (aquatic creatures) शकुन्तानां पक्षिणाम् इत्यर्थः कुलानि येन तत् उद्भ्रान्त कुन्तकुलम् adjective qualifying सरःसलिलम् object of आलोड्य (absolutive of the causal of आ+लुड् to disturb, agitate) त्रासेन उद्धताः (grown wild) नक्राः (crocodiles) ग्राहाः (sharks) च यस्मिन् तत् । (proclaimed) भैरवं गर्जित्वा–having roared in a frightful manner. वृथा प्रख्यापितः अलीकः (false) च पौरुषस्य (bravery) अभिमानः (pride) अस्य इति वृथाप्रख्यापितालीकपौरुषाभिमानी by the addition of मत्वर्थीय इन्. धृतराष्ट्रस्य अपत्यानि पुमांसः धार्तराष्ट्राः तेषां तेषु वा अपसदः (meanest, lowest) तत्सम्बुद्धौ 'धार्तराष्ट्रापसद' इति ।

(7) Construe : इन्दोः अमले कुले जन्म व्यपदिशसि, अद्यापि गदां धत्से, दुःशासनकोष्णशोणितसुराक्षीबं मां रिपुं भाषसे, दर्पान्धः [सन्] मधुकैटभद्विषि हरौ अपि उद्धतं चेष्टसे [तथापि हे] नृपशो, मत्त्रासात् समरं विहाय अधुना पङ्के लीयसे। (शार्दूलविक्रीडितम्)

This is a verse *full of* प्रसाद *or perspicuity.* 'You *declare* (वि + अप + दिश् to mention, declare, 2nd person sing. is व्यपदिशसि) your birth (जन्म) in the taintless (अमले — न मलः यस्य तत् अमलम् तत्र अमले lit. in one that has no dirt associated with it) family of the moon (इन्दोः). Even now (अद्यापि) you hold your mace [in the hand गदां धत्से — not that you can plead absence of a weapon in your favour]. You call me (माम्) intoxicated (क्षीबम्) by the wine (सुरा) in the form of the slightly warm (कोष्ण) *blood* (शोणित) of *Dus'śāsana. Blind with-*pride (दर्पेण अन्धः) [that you are], you act (चेष्टसे) insolently towards Hari i. e. Kṛṣṇa even, the enemy (द्विष् m) of [the demons] Madhu *and Kaiṭabha.* [*And strangely enough*] *out of apprehension* (त्रासः) of me मत् (मत्तः त्रासः मत्त्रासः तस्मात्)

'O human beast (नृ-पशो, वा पशुः नृपशुः, तत्सम्बुद्धौ 'नृपशो') having abandoned (विहाय) the battle-field (समरम् – समरःङ्गणम्) you are now hiding [yourself] (लीयसे) *in mud!*" *Bhīmasena* wants to bring out the incongruity between the proud proclamation of his noble descent of

दुर्योधन on the one hand and his hiding himself like a coward on the other. Similarly declaring भीम to be his enemy and remaining concealed in mud when भीम is ready to fight is what only ill becomes दुर्योधन. There is incompatibility between दुर्योधन's having a mace in his hand as well as his insolent way of behaving with even Kṛṣṇa who has proved his might by getting rid of notorious demons and his (दुर्योधन's) being afraid of भीम and therefore trying to save himself by remaining concealed under water. As is made clear the words calculated to make दुर्योधन ashamed of himself are in *the epic* addressed by युधिष्ठिर to दुर्योधन. The change effected here by the dramatist serves the purpose of bringing the नायक and his प्रतिद्वन्द्विन् face to face with each other and giving the नायक an opportunity of attacking the villain of the peace.

(8) Construe: मया प्रसह्य हतपतिषु कौरवान्तःपुरेषु प्रोन्मुक्तैः केशपाशैः पाञ्चाल्याः मन्युवह्निः स्फुटम् उपशमितप्रायः एव। भ्रातुः दुःशासनस्य उरसः स्रवत् पीयमानं [च] असृक् निरीक्ष्य क्रोधात् [त्वया] भीमसेने किं विहितं, यत् असमये त्वया अभिमानः अस्तः। (स्रग्धरा)

The fire (वह्नि) in the form of the grief (मन्यु, or anger) of Pāñcālī i e Draupadī is almost caused to be put out (उप – शमितप्राय where प्राय. = well nigh, (प्राय. उपशमित p p p of the causal of उप + शम् उपशमितप्राय) by the masses of hair (केशानां पाशैः) let loose (प्रोन्मुक्तैः) in the harems [i e by the ladies in the harems] of the कौरव s with their husbands (पतिषु) killed (हतेषु) by me (मया) per force (प्रसह्य) What has been done (किं विहितं) by you, out of anger, to Bhīmasena having seen (निरीक्ष्य–absolutive of नि + ईक्ष्) the blood (असृज्) being drunk from the chest (उरः + तः which is पञ्चम्या तसिल्) of your brother (भ्रातुः) Dus'ś'asana? — in that pride (अभिमान) has been cast (अस्त p p p of अस् to throw) [to the winds by you] at an inappropriate hour (अ–समये=अनुचिते समये). Now, more than ever ought you to have attacked Bhīma with all the vehemence at your command But precisely at this hour have you hidden yourself in the lake' VI, 8, 2 द्रौपदी has 'पाञ्चाल्या मन्युः उपशमितप्रायः एव' in view and so she says 'removed is my grief (or anger) if [only] my lord's sight becomes easy to have (सुलभ) again.' This also is a result of the same 'अतिस्नेह' of द्रौपदी for भीम 'her नाथ'. Taken literally it is neither a compliment to भीम, nor what would become a 'सुक्षत्रिया' like द्रौपदी to utter such a sentence. VI, 8, 3 युधिष्ठिर has grasped the

inauspicious implication of 'यदि पुनरपि सुलभ दर्शनं भविष्यति।' These 'if's are inauspicious It ill becomes द्रौपदी according to युधिष्ठिर to utter (व्याहर्तुम् infinitive of वि + आ + हृ) them at the hour VI, 8, 4-7 Pāñcālaka narrates what happened after that. Vṛkodara suddenly crossed the bank of the vast lake and having descended (अवतीर्य) into it he agitated that lake though it was very extensive (आयतम् अपि) वीर्येण क्रोधेन च उद्धत यथा तथा भ्रमिता गदा परिघ पाणौ यस्य तेन वीर्यक्रोध पाणिना –बहु० उल्लंघित तीरं यस्य तत् उल्लंघिततीर adjective qualifying सर n उत्सन्नानि (नष्टानि) नलिनीवनानि (beds of lotus– plants) अपविद्धा (pierced, here battered) मूर्च्छिता (stupefied fainted) ग्राहा (sharks) यस्मिन् तत् –बहु०। उद्भ्रान्ता मत्स्या शकुन्ता च यस्मिन् तत् –ब०। अतिभैरव यथा तथा आरवेण भ्रमित (caused to whirl, p p, p of the causal of भ्रम to go round) वारिण (जलस्य) संचय यस्मिन् तत् –ब०। The बहुव्रीहि compounds can also be explained so as to take them all as instances of अव्ययीभाव Thus as an instance the last can thus be understood अतिभैरव यथा तथा आरवेण भ्रमित वारिण संचय यस्मिन् कर्मणि यथा तथा। In the translation thus is how the compounds have been understood. *VI, 8, 8 युधिष्ठिर inquires whether even* after this effort of भीम, दुर्योधन did not (न) come out (उत्थित lit one who has risen stood up)

(9) Construe क्षीरोदधेः कालकूट इव भावलभीमभुजवेल्लनात्सि अभूतक्रोधदहनोग्रविषस्फुलिङ्ग स ससभस सरस मूलं त्यक्त्वा उत्थित। (वसन्ततिलका)

'He rose (उत्थित) having hurriedly (ससभसम्– रभसा सहितम् यथा तथा) left the bottom (मूल) of that lake with the poignant (उग्र) poisonous sparks (विषमया स्फुलिङ्गा) of the fire in the form of anger arisen like the *kalakuta* poison from the milk ocean (क्षीरोदधे) This happened on account of the whirlings (वेल्लना –नि) of the Mandara mountain in the form of the arms of Bhīma. Even kālakūṭa of the legendary fame had arisen (उत्थित) as a result of good i. e. vigorous churning (सु मथनात्) with gods on one side and the demons on the other, Vāsuki as the rope Mandara as the churning rod was milk-ocean churned in days of yore. The verse is an instance of the *allusive* nature of Bhaṭṭa Nārāyaṇa's style In the explanation given above the compound उद्भूतक्रोधदहनोग्रविषस्फुलिङ्ग has been rendered as being equal to उद्भूता क्रोध एव दहनः तस्य विषमया: (i. e. deadly, death– dealing) स्फुलिङ्गा यस्य स— having sparks, poisonous ones arisen from the fire in the form of anger It is difficult to guess what precisely Bhaṭṭa Nārāyaṇa had in his mind.

Did he want Duryodhana who rose from the lake to be understood as having sparks from his red eyes manifested, sparks that were deadly (विषमयाः, or fatal like poison) of the fire in the form of his anger? कोपः एव दहनः is a metaphor (रूपक). कालकूटः इव is a simele. In the light of this latter the second line is explained thus : कोपः एव दहनः कोपदहनः उग्रविषम् इव कोपदहनोग्रविषम् तस्य स्फुलिङ्गाः, उद्भूताः कोपदहनोग्रविषस्फुलिङ्गाः, यस्मात् सः उद्भूतकोपदहनोग्रविषस्फुलिङ्गः. That the parallelisms that भट्ट नारायण had in view are स्तः – क्षीरोदधि, भीमभुज – मन्दर, दुर्योधन – कालकूट, दहन – भुजग is evident. भीम's arms were मायत lit. those that had exerted themselves (आ + यम् p. p. p. = आयत) that is 'massive' metaphorically. VI, 9, 1–2 युधिष्ठिर congratulates दुर्योधन on having come out of the lake and faced the enemy, like an excellent *kṣatriya*. Draupadi inquires whether the battle between the two (भीम and दुर्योधन) took place or it did not (न वा). VI, 9, 3–12 पाञ्चालक answers the question at full length. करयुग्मेन स्तम्भिता कत एव तोरणीकृता–न तोरणम् अतोरणं तोरणं संपद्यमाना कृता–भीमा गदा यस्य सः करयुगलोत्तम्भितलतोरणीकृतभीमगदः। He held his terrible mace up by his arms which therefore became an arch i. e. looked like an arch [over his head]. दुर्योधन explains it was not *out of fear* that he hid himself in the lake. न निहताः पाण्डुपुत्राः येन सः अनिहतपाण्डुपुत्र. has force of a cause (अनिहतपाण्डुपुत्रत्वात्). The effect is 'लज्जमान.' 'being ashamed'. Out of shame at not having killed the enemy, not finding it possible to show himself openly to others (प्रकाश लज्जमान'), he says, he decided to resort to the nether world (पातालम् अध्यवसितवान् – determined that the Pātāla was the right place) for resting (विश्रमितुम्) myself [for a while]. The two began fighting in the water of the lake. So Kṛṣṇa (वासुदेव) and Arjuna (किरीटी) prevented them from doing so and caused the two to come up to the dry land–स्थलम् उत्तारितौ where–उत्तारितौ – is nomi. dual of the p. p. p. from the causal of उत् + तृ, construction being passive 'वासुदेवकिरीटिभ्यां द्वौ अपि उत्तारितौ'. अन्तः सलिल निषिद्धः (prohibited) समरस्य (fighting) आरम्भः (commencement) ययोः तौ। For a while दुर्योधन sat full of dejection on ground, having thrown away his mace as he cast his glance at the battle ground which made him heave a hot and long sigh (रणस्थानम् अवलोक्य आयतम् उष्णं च निश्वसितवान्) निहत कुरूणां इव गजानां वाजिनां (horses) नराणां स्तम्भं तस्य कलेवराणां समूहे (समूहे) रूपतन्त (pouncing, falling upon) गृध्राः (vultures), कंकाः (herons), जम्बूकाः (jackals) यत्र तत् निहत. कदुजम्बूकम्।

The compound brings out vividly the disaster that had befallen the कौरवs. अस्माकं वीरैः मुक्तः सिंहनाद- यत्र तत् अस्मदीरमुक्तसिंहनादम् is another reason why दुर्योधन became full of dejection. But भीमसेन gave a sporting offer to दुर्योधन. मन्युना कृतम् enough of grief (at the sight of the destruction of the brothers and relatives). Don't be dejected (मा विषाद कृथा — the last is aorist 2nd person sing of कृ with the aug ment अ dropped because of मा in the sense of prohibition with which it is connected) thus (एवम्) 'पाण्डवs are quite equal (पर्याप्त) for fighting, I am without a helper (न सहायः वरव)' -In the *epic*, Yudhisthira speaks tauntingly to दुर्योधन and युधिष्ठिर gives him the offer contained in the next verse

(10) Construe: [हे] सुयोधन, अस्माकं पञ्चानां यं सुयोधं मन्यसे तेन दंशितस्य आत्तशस्त्रस्य ते रणोत्सवः अस्तु। (पथ्यावक्त्रम्).

"O Suyodhana, from among us five whom (so ever) you consider easy to fight with (सुयोध) — let there be on the part of you (ते), clad with armour (दशः an armour अस्य सञ्जातः इति दंशित) and with weapon taken [in your hand] (आत्त शस्त्र येन सः — तस्य आत्तशस्त्रस्य), the festivity (उत्सव) of fight (रण) with *him* (तेन)'. VI, 10, 1 अनुयया अन्विता associated with indignation.

(11) Construe: कर्णदु:शासनवधात् युवां मम तुल्यौ एव। प्रियसाहसः त्वम् अप्रियः अपि योद्धुं प्रियः। (पथ्यावक्त्रम्).

'On account of the slaughter of Karna (by Arjuna) and of that of दुःशासन (by you) both of you are to me just (एव) similar' [i. e on this score there is not much either to choose or reject between you two]. Though not liked (अ-प्रियः), just you (त्वम् एव) to whom adventure is dear (प्रिय साहसं यस्य सः) are dear to me for the purpose of fighting (योद्धुम्). Actually दुर्योधन was given an opportunity to choose the weakest from among the पाण्डवs. दुर्योधन certainly did not like the idea. Hence is असूया. On the spot there were two of the sons of Pāndu. अर्जुन had brought about the end of कर्ण and भीम had put दुःशासन to death. *What choice was there? Yet, दुर्योधन says the adventurous* भीम is better to fight with as his enemy, as he ever loved adventure. अप्रियत्व was भीमसेन's disqualification. But his प्रियसाहसत्व more than made good that defect. Evidently दुर्योधन himself is spirited and, therefore, he declines to fight the other पाण्डवs and chooses to measure his strength against the adventurous one among them

viz, भीमसेन. VI, 11, 1–2 परस्परयोः अधिक्षेपः (taunt) तेन परुषः (harsh) वाचा कलहः तेन प्रस्तावितः (commenced) घोरः (terrible) सग्रामः याभ्यां तौ परस्पर.. . घोरसग्रामौ–बहु० विचित्रेण विभ्रमेण भ्रमिताभ्या गदाभ्या परिभासुरौ भुजौ दण्डौ इव ययोः तौ – with their staff like arms (long arms) shining brightly on account of their maces made to move round in wonderful (विचित्र) revolutions (विभ्रम—जातौ एकवचन). The two began to move about in circles – obviously to save themselves from the strokes of the opponent. VI, 11, 3–6 पाञ्चालक says at this juncture he was sent with a message to His Majesty युधिष्ठिर by the divine discus-bearer (चक्रं पाणौ यस्य स.—कृष्ण.). Were भीमसेन unsuccessful in finding out दुर्योधन great would have been the disaster that would have befallen them all. 'Now that Bhīmasena has found out Suyodhana, your honour may regard (परिकल्पयतु) the surface of the earth [in its entirety] to be free from opponents (lit., thorns निर्गताः कण्टकाः thorns यस्मात् तत्). Let festive celebrations (समारम्भाः) worthy (उचित) of the prosperity (अभ्युदय) be commenced'

(12) Construe : ते राज्याभिषेकाय रत्नकलशाः सलिलेन पूर्यन्तां, कृष्णा अत्यन्तचिरोज्झिते कबरीबन्धे क्षणं करोतु च। धात्तकुठारभासुरकरे क्षत्रद्रुमोच्छेदिनि रामे क्रोधान्धे वृकोदरे च आजौ परिपतति [सति], सशयः कुतः। (शार्दूलविक्रीडितम्).

रत्नैः खचिताः कलशाः jars studded with gems are रत्नकलशाः. They are to be filled with water for the coronation (राज्याभिषेक) of युधिष्ठिर. Let कृष्णा i. e. द्रौपदी celebrate the festivity (क्षणम् उत्सव करोतु) in the matter of tying (बन्ध) of her braid (कबरी=श्रेणी) given up altogether (अत्यन्तम् उज्झिते) for long (चिरम्). The author is busy bringing out the importance of the change he has made in the account of Bhīma's resolve to kill the enemy. So long as his vow was not fulfilled द्रौपदी was to have kept her hair undecorated. कृष्णा means now this is not necessary. Bhīma's success is a matter of a few moments. VI,12, line 2 is connected indissolubly with the title of the play. 'कबरीबन्ध = वेणीसंहार. This would, under the circumstances, narrated so many times in the play be a veritable festivity (क्षणः) to द्रौपदी, for a long period (चिरम्) and altogether abandoned that she had the toiletting process. When राम (i. e. परशुराम) the destroyer (उच्छेदः शील यस्य) of the trees in the form of kṣatriyas, with his hand (कर) shining with the sharp (धात) axe (कुठार) has descended (परिपतति) on the battle-field (आजि m. lit. battle) and when भीम blind through rage has done the same, whence is [there

any room for] doubt (संशयः) [regarding the outcome of the fight] ?" रामे वृकोदरे च भाजौ परिपतति कुतः संशयः । Here कुतः संशयः is the common predicate of the clauses रामे परिपतति and वृकोदरे परिपतति. The अलंकार, therefore is दीपक. As 'कुतः संशयः ?' is a rhetorical question, there is प्रश्न अलंकार too in the verse as evidently कुत. संशयः = न संशयलेश: अपि । Bhaṭṭa Nārāyaṇa's repeated reference to परशुराम and the end he put to क्षत्रियs can hardly be casual in nature. Here he mentions परशुराम to bring out the greatness of भीमसेन, though the latter is a क्षत्रिय himself. Of course, here a tribute is paid to the valour of भीमसेन which is as great as that of परशुराम. Probably the reason that made भट्ट नारायण delineate अश्वत्थामन् as a noble warrior and the reason which prompted him to return again and again to परशुराम as the standard of comparison in regard to bravery is the same. VI, 12, 1 2 It is difficult to say what kind of tears arose in द्रौपदी's eyes (सबाष्पम्). It is wrong to say that they were tears of grief. She says 'when the divine lord of the three worlds says so, how can it be otherwise?' They must therefore, be tears of joy. Yet even at the moment that prospect of the wrong being soon avenged presented itself to her mind, Draupadī must have remembered the humiliation she was subjected to in the assembly of kings. There was definitely an element of grief too in the tears. सबाष्पत्व of द्रौपदी, therefore, is her having tears of grief as well as joy, though the latter subsequently predominate VI, 12, 3 A careful student of Kālidāsa's S'ākuntala would not fail to note that this passage put into the mouth of Pāñcālaka is an echo of a similar one in S'ākuntala Act IV : काश्यपः— वत्से

ययातेरिव शर्मिष्ठा भर्तुर्बहुमता भव । सुतं त्वमपि सम्राजं सेव पूरुमवाप्नुहि ॥ and

गौतमीः— भगवन् वरः खल्वेष न आशीः । (भअव वरो क्खु एसो । ण आसिसा ।)

The change made in the phrase is only such as is required by the difference in the context. काश्यप's wish is 'वर'. कृष्ण's is 'आदेश' The common point is that neither काश्यप nor कृष्ण expressed what may be termed as a pious wish Their utterance had a greater sanction behind it. In S'akuntala it is the तपस्या of a sage In the वेणीसंहार it is the divine powers of कृष्ण who already is 'त्रिभुवननाथ' and 'असुरनिषूदन' – i. e destroyer of demons i. e of *anti social elements* of *organised villainy* as we would put it to day. Incidentally असुरनिषूदन reminds one of "विनाशाय च दुष्कृताम् । ...संभवामि युगे युगे ॥" That भट्ट नारायण regards कृष्ण as the incarnation of

the highest is clear But he is making द्रौपदी, युधिष्ठिर, भीमसेन and सहदेव too regard him as भगवान् as a careful study of the Veṇīsaṁhāra would reveal For instance the very next sentence i e. VI, 12, 4 'who ever would doubt what has been sent as a message (instruction) by the *divine* one ?' VI, 12 5–7 युधिष्ठिर orders कञ्चुकी to do the needful VI, 12, 7–15 संविधानुर्णा पुरःसरा O you leaders of those who make arrangements i e. masters of ceremonies. ' मुञ्चतो बल्पूर्ण परिक्षेप तन उत्तीर्ण कौरवाणां कौरवकतृक इत्यर्थ परिभव एव सागर येन स—बहु० नितरां व्यूढ दुर्वहः प्रतिज्ञाया भार. येन स.— बहु० । प्रभञ्जन–hurricane दुःशासनस्य उरःस्थल तस्य विदलने (tearing) नरसिंहस्य – who is the Man – Lion (the fourth incarnation of the Highest) in the matter of tearing the broad chest of [हिरण्यकशिपु in the form of] दुःशासन दुर्योधनस्य ऊरू स्तम्भौ इव तयो भङ्गेन विनिश्चित विनय यस्य। प्रभञ्जनस्य वायो अपत्य पुमान् प्राभञ्जन । स्नेहेन पक्षपात. यस्य तत् स्नेहपक्षपाति तेन स्नेहपक्षपातिना मनसा with a mind falling on the side of, partial to, favourably disposed towards Vṛkodara through affection (स्नेह) for the latter (आकाशे) – the stage direction indicates that the words of कञ्चुकी are heard by persons not very far away from him, though not within sight of the spectators – आकाश literally means 'in space.' Those people have made a reply to कञ्चुकी which he reproduces after having prefaced it with 'किं ब्रूथ = (what do you say ? —) 'why don't you see that which has been *started* on all *sides*, even to a greater extent [than required strictly by the command of His Majesty] ?' 'अनुक्तहितकारिता हि प्रकाशयति मनोगता स्वामिभक्तिम् ।' is one of the good generalisations in the Veṇīsaṁharam 'The state of being one who does what is beneficial (हित-कारिता) even without being [specifically] told (न उक्त, अनुक्तम् – अनुक्तस्य हितस्य कारिता) throws light on (प्रकाशयति), is an eloquent testimony of, devotion to the master (स्वामिभक्तिम्) contained in the mind (मनोगताम्) This is the Chamberlain's appreciation of the readiness with which, the enthusiasm with which, they carried out the behest of युधिष्ठिर actually doing much more to celebrate the festivity of भीम's victory that was not far off VI,12,16–19 युधिष्ठिर sends कञ्चुकी and पाञ्चालक away with an order to the former that पाञ्चालक be given a reward as he had brought a good news प्रिय ख्यापयतीति प्रियख्यापक पारितोषिक that which causes an all–round (परित) satisfaction or joy (तोष) — a reward. VI, 12, 23 25 द्रौपदी wants to know why भीमसेन gave such a choice to the evil behaved दुर्योधन "If the latter were to choose fighting (संग्राम) against either of

the sons of Mādrī (i e. नकुल and सहदेव), there would befall [on us] a great calamity (अत्याहितं भवेत्)". VI, 12, 26–31 युधिष्ठिर is the mouthpiece of the author of the play Though द्रौपदी has made the query, भट्ट नारायण knew well enough that his readers or the spectators of the performance of his play would like to know the reason prompting भीम to make the offer to दुर्योधन. हताः सकला सुहृदः बन्धव' वीराः अनुजाः राजन्याः (rulers) यासु ता' हतसकल. राजन्याः एकादशाक्षौहिण्य कृप कृतवर्मा अश्वत्थामा शेप. यासां ता — । Thus is दुर्योधन 'अबान्धव' without a relative, शरीरमात्र विभव, (riches) यस्य स — । having his person as his riches. Perhaps (कदाचित्) he will have his pride given up (उत्सृष्ट' निजाभिमान. येन सः). In that he would throw away (परित्यजेत्) his weapon (आयुधम्), or repair (भजेत्) to a penance-grove (तपोवनं), or beg for (याचेत) peace (सधि) through this father (पितृमुखेन lit. by the mouth of his father) Under this circumstance (एवं सति), the heavy [responsibility of carrying out the] vow would be left far behind (सुदूरम् अतिक्रान्त' lit. crossed a long way off). The same would be the case with 'victory over all enemies.' This prompted भीमसेन to give the terms to दुर्योधन.

(13) Constue: क्रोधोद्गूर्णगदस्य मारुतेः सदृशः रणे (कोऽपि) सत्वं न अस्ति । कौरव्ये पुनः यथा देवे सीरिणि इयं कृतहस्तता । उद्धतधार्तराष्ट्रनलिनीनागाय मे वत्साय स्वस्ति अस्तु । सुयोधनेन तस्य, इतरेषां न एव, समरम् [अह] शङ्के । (शार्दूलविक्रीडितम्).

In the verse युधिष्ठिर gives the reason why he anticipates a battle between भीमसेन from among the पाण्डवs and दुर्योधन. 'There is none similar (सदृश') to the son of wind (मारुते. gen sing. of मारुति.) who has held aloft (उद्गूर्ण p. p p. of उद्+गुर्-गुरते) his mace in anger. As in the divine plough bearer (सीर a plough+इन सीरी=बलराम), there is again the state of being skilled (कृतहस्तता–कृत हस्तः यस्य सः तस्य भाव.) in the descendant of Kuru (i e. दुर्योधन) [In other words भीम and दुर्योधन are worthy rivals of each other]. In line 3 युधि० expresses his pious wish for his younger brother : 'let it fare well with my brother, the elephant (नाग') to the lotus plant (नलिनी) in the form of the insolent sons of धृतराष्ट्र (उद्धता' धार्तराष्ट्राः एव नलिनी तस्याः नागः हस्ती). I anticipate (not without natural *apprehension* because of my affection) (शङ्के) *his* fight with Suyodhana, not at all of others". VI, 13, 1–2 With the stage direction नेपथ्ये begins another scene in this act. सभाजयतु – may do honour i. e. may *help*. सलिलेन छायया च सभाजेन by giving water and shade. VI, 13, 3–9 युधिष्ठिर orders कञ्चुकी

to see who has arrived At His Majesty's command a visitor is ushered in VI, 13, 10 This latter is a *demon* named Cārvaka. [As is clear from what follows he is दुर्योधन's friend] He has put on the garb (वेष) of a sage (मुनि) VI, 13, 11–13 The आत्मगत or soliloquy of the demon is very *inartistic*, particularly the words 'पाण्डवान् वञ्चयितु भ्रमामि' This should have been left to the readers to infer As he draws near the king – VI, 13, 14 all rise to show their respect for the sage. He is taken to be a sage by them all VI, 13, 14–18 the customary politeness is exchanged between the visitor and the host VI, 13, 19 Occupying a seat, the 'sage' tells the king to be seated VI, 13, 21 Chamberlain enters He holds a pitcher (भृङ्गार) full of water in his hand. शिशिर cool सुरभि-fragrant. पानभाजन — drinking vessel or bowl also has been brought. VI, 13, 23 उदन्यया तृष्णाया प्रतीकार. counteracting i e. quenching of thirst क्रियताम् —let be carried out. क्रियताम् उदन्याप्रतीकार' is the version in language used in the palace of the plain 'पायतां जलमिदम्'. VI, 23, 14 The demon has begun his game. You are a क्षत्रिय, I think VI, 13, 26–28 The conclusion follows you must every day be losing in battle many relatives *I can't* accept water from you [Orthodox Hindus even to-day don t eat or take water at the house of a person who has lost his relatives till the time that the latter is observing *a-s auca* or impurity due to death having taken place]. Shade (छाया) and the cool breeze (मरुत्) would remove my fatigue विगत॰ क्लम यस्य स विगतक्लम —बहु॰ VI, 13, 29 30 द्रौपदी orders her maidservant to fan (वीजु) the sage तालवृन्त- a fan VI, 13, 32 The demon plays his part well 'Such a courtesy (समुदाचार) is *improper* in regard *to us*' VI, 13, 34–36 The demon has come to the point. 'I move about the Kurukṣetra to *watch the duel of great k atriyas*' And after this comes his shocking statement 'by reason of the autumnal sun, *without having fully* watched *the mace fight* between *Arjuna* and *Suyodhana*, I have returned (आगत अस्मि lit 'I have come)' VI, 13, 39 The 'sage' objects (कथमाक्षिपसि) to the chamberlain's 'correction' 'say between *Bhima* and Suyodhana' VI, 13, 40–43 Yudhiṣṭhira, full of affection for his brothers is already upset and he is very eager to know from the visitor what happened in the mace fight between Arjuna and Suyodhana. VI, 13, 45 भीमसुयोधनयो गदायुद्ध the sage is वृत्त— a matter of the past VI, 13, 46 When an

eye witness tells that fight between भीमसेन and दुर्योधन is *over*, VI, 13, 47–54 युधिष्ठिर and द्रौपदी fall into a swoon The Chamberlain and the Cetī restore the king and the queen to consciousness. The demon pretends not to know युधि० and द्रौपदी and on the Chamberlain's acquainting him with who they are, he exclaims 'o a very terrible thing has been done by me' meaning he ought not to have disclosed this to युधिष्ठिर and द्रौपदी near relatives of भीम. नर क्षणति हिनस्ति इति नृशंसः — cruel, one who kills men. VI, 13, 55 द्रौपदी falls into a swoon again Her 'हा नाथ भीमसेन' *is significant as it shows how near she held* भीम *to her heart.*

(14) Construe . अस्मिन् पदे संदिग्धे एव [विद्यमाने] युधिष्ठिरः दुःखम् आस्ते। वत्सस्य तत्त्वे निश्चिते [सति] अयं प्राणत्यागात् सुखी [स्यात्]। (पथ्या-वक्त्रम्).

While yet this word (इत) *is ambiguous* (संदिग्धे) *i e. though it* does not definitely state that my dear brother has been slain by the enemy, युधिष्ठिर is experiencing agony (दुःखम् आस्ते). When the truth (*tattva*) about my dear brother will be ascertained definitely (निश्चिते), *this one* [*meaning himself*] *will be happy by giving* [up *life* (प्राणत्यागात्)" VI, 14, 1 The audience can appreciate 'अयमेव मे यत्नः' of the demon who has already disclosed his identity *to them.* 'न युक्तं ... विस्तरेण आवेदयितुम्।' is another apt generalisation in the play. 'It is improper to discribe in detail (विस्तरेण) the calamity (व्यसनम्) *of* a relative.' VI, 14, 4 युधिष्ठिर has lost all courage and is shedding tears.

(15) Construe . संक्षेपात् वा विस्तरेण वा [हे] ब्रह्मन् सर्वथा कथय। वत्सस्य किम् अपि श्रोतुं मया एषः क्षणः दत्तः। (पथ्यावक्त्रम्).

'Whether in *brief* (संक्षेपात्) *or at* length (विस्तरेण) *do, O Brahman, tell* by *all means* (सर्वथा) Here the moment has been given by me to listen to any thing [what so ever] about my dear brother."

(16) a– Construe . कौरवभीमयोः गुरुगदाघोरध्वनौ संयुगे–

'*In the* battle (संयुगे) between कौरव and भीम, where a *terrible* or dreadful noise, was there because of the heavy maces' VI,16a, 1 द्रौपदी is too eager to know the sequel. VI,16a, 2 The demon is not content with the distress he has given to the king and the queen. *He wants to* remove their consciousness. With that *motive he* continues the narration—

(16) bcd–Construe . सीरी सत्वरम् आगतः, तस्य अग्रतः संगरः चिरम् अभूत्। इच्छिता तु निवदिष्यताम् आलम्ब्य रहसि संज्ञा आहिता याम् आसाद्य कुरूत्तमः ... गासमारी प्रविहृतिं गतः। (शार्दूलविक्रीडितम्).

Balarāma (मौरी) came (आगत) quickly (मत्वरम्) In his presence (तस्य पुरत) the fight (सङ्गर) took place (अभूत) for a long time (चिरम्). But (तु) by the one with the plough (हल + इन्) [is his weapon], having resorted to (आलम्ब्य) the state of [दुर्योधन's] being [his] dear pupil (प्रिय-शिष्य-ताम) a hint (संज्ञा that by which one knows well) was secretly (रहसि) given [i. e. not in words but by some characteristic movement of the hand, or may be by means of a significant glance etc.] – having secured (याम् आसाद्य) which the best among Kurus attained counter–doing (प्रतिकृतिं गत) i e. had himself avenged on दु शासन s enemy (दुःशासनस्य अरौ भीमे). The last phrase is deliberately left ambiguous. *It* suggested to युधिष्ठिर and द्रौपदी that Bhīma was no more. If भीम killed दु शासन,प्रतिकृति by दुर्योधन against him could be nothing else but भीम's slaughter VI, 16, 1–6, युधिष्ठिर says only 'alas o dear Vṛkodara' and faints द्रौपदी recalls many things भीम had done *for* her मम परिभवस्य प्रतीकारे परित्यक्त जावित येन तत्लग्रुर्भ्यां। भीम was destroyer of the demons जगासुर upto जरासन्ध सौगन्धिकाया आहरणम is bringing the fragrant lotus from Kubera's garden as Draupadi wanted it The lotus had a divine fragrance. चाटुकार. lit. 'one who speaks agreeably, flatteringly It seems that भट्ट नारायण takes this in the sense of one who *acts* agreeably so that the whole phrase means o you who acted agreeably by bringing the Saugandhika [for me from Kubera's garden]' VI, 16, 7–9 The कञ्चुकी is full of tears on seeing both युधिष्ठिर and द्रौपदी lose their consciousness through grief भीमसेन is the प्रालेयवर्ष i. e. hail shower to the lotus–plant (कमलिनी) in the form of the group (कुल) of the sons of धृतराष्ट्र This is one more परम्परितरूपक of which भट्ट नारायण seems to be very fond The Chamberlain requests the sage too, besides the ceti, to console the king. VI, 16, 10 The demon s स्वगतम् is in keeping with his nature I shall console (समाश्वासयामि= आश्वासयिष्यामि) to cause to give up life (प्राणान् परित्याजयितुम् – this last being infinitive from the causal of परि + त्यज्) VI, 16, 10 क्षणम् एतत् for a moment as there is a remnant (शेष) of the story VI, 16, 12–14 Both the king and the queen recover consciousness They want to know the remaining part of the story VI, 16, 16–22 वीरसुलभां गतिं गत is euphemism for 'मृत' स्पष्ट यथा तथा स्रस्ति that which had fallen copiously बाष्पम् tears. प्रत्यग्र वत् क्षतज blood that had just begun flowing तस्य छटया (mass) चर्चितान् – smeared with a mass of fresh blood. सभाजुम् इच्छु = सभित्सु – desirous of making

peace भ्रमिता च असौ गदा च तस्या झङ्कार (whiz) तेन मूर्च्छित प्रवर्धित गम्भीरस्य वचनस्य ध्वनि यस्य तेन बहु० – [by Kauravaraja] the sound of whose grave words was *intensified (lit increased) by the whiz of the mace* which was whirled (भ्रमित) तृतीय ते अनुज evidently अर्जुन here But he is युधिष्ठिरस्य द्वितीय अनु–ज अकृती not skilled उत्प्रेक्षमाण—one who anticipates अर्जुनपक्षपाती देवकीसूनु द्वारका नीत=अर्जुनपक्षपातित्वात् कृष्ण द्वारकां नीत । कामपाल i e बलराम did not like कृष्ण s being there as he would in that case have helped अर्जुन in a way so as to get rid of दुर्योधन VI, 16, 23 गाण्डीव परित्यजता सदा एव As soon as you gave up your Gandiva bow वृकोदरस्य अनुगमनस्य पदवी track path was adopted (प्रतिपन्ना stepped on to) by you For अर्जुन to give up his bow was the same thing as to court death But here courting death was going to be helpful to अर्जुन in following the path of his brother भीमसेन हृदयम् उत्साहयिष्ये shall cause the heart to cheer up VI,16 26–28 द्रौपदी has practically become demented Thus she addresses भीमसेन न युक्त 'etc ' Your younger brother i e अर्जुन is not trained in using a mace It does not behove you to remain indifferent (उपेक्षितुं) in regard to him VI 16,30–32 युधि० can not hear the story any longer *He speaks to his departed brother* recalling all he did for युधिष्ठिर मम शरीरस्य स्थिते विच्छेद तेन कातर (apprehensive) जतुगृहविपद् एव समुद्र तस्य तरण (crossing) यानपात्रम् (boat) is a पर्यायितरूपक–So is सुयोधनस्य अनुजा एव कमलिनी (or अनुज दुःशासन एव कमलिनी) तस्या कुञ्जर (elephant)

(17) Construe [हे] वत्स निरवद्यस्य दुरोदरव्यसनिन मे दासता तदा ममदहि पाद्युतवचन त्वया मद्भक्त्या अङ्गीकृता । मया अधिक नाम कि तत् त्वयि अपकृत यत् अद्य अनाथम् अभाग्यं मा सपदि त्यक्त्वा (त्वया) (गम्यते) ते प्रीति सा अधुना क्व [वर्तते] । (शार्दूलविक्रीडितम्)

अपहृतम्) ■ it that has [now] been done by me to you that to-day you are departing having left me with out a protector, without a relative, all too suddenly (सपदि) Where is that wellknown (सा) affection (प्रीति) of yours [for me]? This is one of the many verses showing how भट्ट नारायण excels in the delineation of pathos VI, 17, 1–3 द्रौपदी recovers consciousness and asks युधिष्ठिर 'what is this?' Yudhishthira's answer is contained in—

(18) Construe कीचकनिषूदन बकहिडिम्बकिर्मीरहा मदान्धमगधाधिपद्विरदसन्धिभेदाशनि तेन गदापरिघशोभिना भुजद्वयेन अन्वित स ते प्रिय, मम अनुज, अर्जुनगुरु किल अस्त गत। (पृथ्वी)

मदेन अन्ध मगधानाम् अधिप एव द्विरद तस्य सधे भेदे अशनि वज्रम् is on example of परम्परितरूपक. Bhīma is *identified* with the thunderbolt (अशनि) in the matter of breaking the joint (सन्धि) of the elephant (द्विरद) in the form of the lord of the Magadha territory, blind through pride. मगध धिप एव द्विरद gives rise to भीमसेन एव अशनि भुजयुगेन अन्वित = भुजयुगेन युक्त possessed of a pair of arms. The fourth line is more significant than may appear Bhīma was Draupadī's प्रिय (loved one), युधिष्ठिर's younger brother, Arjuna's elder brother — and all the three, therefore, have sustained a heavy loss People say (किल), he has departed (lit set अस्त गत like the sun at the end of the day) VI, 18, 3 5 त्वया किल *indeed* by you i.e it seems you have forgotten that by you my hair have to be tied up (संयमितव्या potential participle from सं+ यम्) 'न युक्त शिथिलयितुम्' I '—one of the happy sentences having the ring of ■ proverb that भट्ट नारायण has written 'For a brave Kṣatriya it is not proper to be slack (शिथिलयितुम्–lit to loose firm grip over, to make loose) in respect of what has been declared as a vow (प्रतिज्ञातम्)' Draupadī imagines Bhīma is going ahead. So her request 'wait (प्रतिपाल्य) for me (माम्) so that I shall just (यावत्) draw near (उपसर्पामि)'। She faints away VI, 18, 6–9 युधिष्ठिर imagines पृथा to be not very far away from him and addresses her This ■ a complaint against her son His मृदुाचार 'courteous conduct' is found fault with By विपरीत लक्षणा 'मृदुाचार → अमृदुाचार' He next speaks to भीम imagined to be there before him 'what total change (विपरीत topsy turvied, gone the other way round, altogether changed विशेषेण परित इत – तस्य भाव वैपरीत्य) has in this much period of time (एतावता कालेन) been seen in you by people – in you who have turned out to be short – lived? The idea is those possessed of excellent qualities die young युधिष्ठिर recalls how भीम

ever had his *own* way of looking at things and rarely agreed with others Now that he has died young, according to popular notion, he must have developed some altogether unexpected and new qualities – contrary to his nature so far known (वैपरीत्य is such a total change for *better*, in this context) अथवा changes युधिष्ठिर's line of thinking. Why ask what has been seen by people I *myself* have seen a good deal (बहु).

(19) Construe : करदीकृताखिलनृपां मेदिनीं मे दत्त्वा यत् लज्जसे, यत् द्यूते मया पणीकृतः अपि हि यत् न कुप्यसि प्रीयसे च, मम स्थित्यर्थं मत्स्यराजभवने यत् सूदतां प्राप्तः असि, एतानि [हे] वत्स, विनश्वरस्य ते चिह्नानि सहसा दृष्टानि । (शार्दूलविक्रीडितम्).

" That (यत्) having made over (दत्त्वा) to me the earth all (अखिल) kings (नृपा.) in which were made givers of tribute (lit. tax कर) [न करदाः अकरदा, अकरदाः करदा सम्पद्यमानाः कृता. करदीकृताः, करदीकृता. अखिला. नृपाः यस्याः यस्या वा — ताम् मेदिनीम्] i e. my vassals you *blush* (लज्जसे) [instead of giving yourself airs, or being proud], that in gambling even when you were made a stake (पणीकृत. — that is treated as chattel) by me you did not get angry (न कुप्यसि), instead you were pleased (प्रीयसे), that at the palace of the king of the Matsyas you accepted the state of being a cook (सूद – a cook) for [maintaining] my position (मम स्थित्यर्थं) — these o dear brother were the signs seen suddenly (सहसा) by me — signs of you extremely (वि) exposed to destruction (नश्वर – perishable)." VI, 19, 1 युधि० recalls that the sage is there and speaks to him 'What do you tell'. and repeats VI, 16. VI, 19, 2 The demon (disguised as a sage) says 'this is this' i. e Balarāma gave a hint to Duryodhana who avenged himself on Dus's'āsana's enemy i. e. Bhima. VI, 19, 3 युधि० fies upon his fate. He next apostrophises Balarāma.

(20) Construe - ज्ञातिप्रीतिः मनसि न कृता क्षत्रियाणां धर्मः [मनसि] न [कृतः], अनुजस्य अर्जुनेन रूढं तत् सख्यम् अपि न गणितम । शिष्ययोः स्नेहबन्धः कामं तुल्यः भवतु, अय क. पन्थाः यत् मन्दभाग्ये मयि इत्थं विमुखः असि । (मन्दाक्रान्ता).

'By you was not thought in your mind (मनसि न कृता) affection for relatives [— otherwise you would not have behaved as you did] Duty of a· k atriya viz., remaining neutral when two warriors are fighting too was not thought of. The friendship with Arjuna of your younger brother that is developed (रूढ) – that too has not been counted. Granted that your bond of affection for the two pupils 'भीम

and दुर्योधन' has to be equal – let it be. But as you actually helped दुर्योधन 'what path is this [you have resorted to] (कोऽयं पन्था) that you are averse (विमुख असि) to me, dull (or slow)– fated that I am? VI' 20, 1 युधि० approaches द्रौपदी and asks her 'why are you thus deceiving (अति+सन्धत्से) me?' When you faint, you are not required to suffer pain like me. Let us be having equal amount of grief' is his proposal VI, 20, 10–18 द्रौपदी regains consciousness but she is in the same mood viz., of addressing भीम– 'दुर्योधनस्य रुधिरेण आर्द्रेण हस्तेन दुःशासनेन विमुक्त मे केशहस्त नाथ बध्नातु।' She then speaks to बुद्धिमतिका reminding her that it was in her presence that this was promised by my lord' (Reference is to Act I) Next she bids the Chamberlain bring wreaths of flowers and arrange the braid and do the divine Narayana's bidding अथवा — she realises her mistake सन्तप्तया मया किं भणितम् – what did I tormented by grief say?' She resolves to follow her lord to the next world. Hence ■ युधि asked to enkindle the pyre (चिता) क्षत्रधर्मम् अनुवर्त्तन् pursuing the duty of a *k atriya* नाथस्य जीवितहरस्य अभिमुख भव face the person who deprived my lord of his life Or (अथवा) do as you like. VI, 20, 19–20 युधिष्ठिर approves of द्रौपदी's proposal चिताया संविभाग distribution of i. ■ giving or providing pyre to her युधिष्ठिर changes his mind and says a bow is not necessary

(21) Construe. तस्य एव दहरुधिरोक्षितपाटलाङ्गीं गदाम् आदाय, चापम् अप विध्य भ्रातृप्रियेण अर्जुनेन समिति यत् अद्य कृत तत् एव मम अपि हि श्रेय, जयेन कृतम्। (वसन्ततिलका).

"That which was done (कृतम्) to-day (अद्य) in battle (समिति), by Arjuna, to whom his brother is dear (भ्रातृप्रिय), with its having thrown away (अप+विध् lit to pierce, cut off, absolutive is अपविध्य) his [own] bow [and] having taken (आदाय) the mace (गदाम्) with its parts (अङ्गानि) red (पाटल) by the blood from just his (Bhima's), body — just that (तद् एव) is for my good (श्रेय) away with (कृत) victory (जयेन)'

युधिष्ठिर thinks it is the right thing for him to follow in the foot steps of Arjuna who threw off his bow and took भीम's mace. Arjuna did so as he was भ्रातृप्रिय (भ्राताप्रिय यस्य स or भ्रातु प्रिय) Arjuna knew well enough that with the mace as the weapon to be used against the ene my Duyodhana, he (Arjuna) had no chance of securing victory and yet he took the mace of Bhima. For me too taking that mace as my weapon ■ the right thing Away with victory [which is worth noth

ing in the absence of वत्सवृकोदर] VI, 21, 1–2 The demon seizes the opportunity 'If your mind (चेतः) is averse to victory over the enemy, give up life here or then i e anywhere (यत्र, तत्र वा) It is no use (वृथा) going there [to the battlefield] Obviously the demon was *apprehensive* that युधिष्ठिर's going to the battle-field would enable him to know the truth Thus cleverly does the demon say that going was in vain for युधिष्ठिर when in fact it would have been निरर्थक (वृथा) or why *disastrous* to him (बाधक) VI, 21, 3 The Chamberlain has *not* known the identity of the 'sage' And yet he is shocked to hear him say to His Majesty Yudhiṣṭhira "यत्र तत्र वा प्राणत्यागं कुरु Hence his (कञ्चुकिन्'s) remark—'Your heart is like that of a demon, — fie upon you o sage (धिङ् मुने) VI, 22, 4–7 Naturally the demon is afraid whether he *has not* been known by the Chamberlain, as is clear from his स्वगत He hurries to explain *openly* '*I say so, avoiding* (परिहरन्) *the hearing of* another undesirable thing (अनिष्टस्य श्रवण) on the part of this royal sage The suggestion is that between अर्जुन and दुर्योधन, the former was bound to lose not only the fight but but his life, as Arjuna had no strength with the mace as the weapon VI 21, 8 Yudhiṣṭhira is too full of grief to suspect the sage' So he congratulates the 'great sage on what he has done. 'Very affectionately have you spoken' i e. your words are an eloquent testimony of the affection you have for me VI, 21, 9 The devoted old Chamberlain, however, cannot bear the idea of युधिष्ठिर who is देव i e His Majesty and only a bit less (मन्य) than the divine beings (देव), giving up his duty peculiar to a kṣatriya (क्षात्र धर्म), even as does an ordinary (प्राकृत) person किं नाम – why pray or why indeed The devoted old servant indicates politely but firmly his disapproval of what युधिष्ठिर has decided. As a क्षत्रिय, युधिष्ठिर ought to fight against the enemy to the bitterest end. प्राकृत – one who is as he was by nature (प्रकृति) – contrasted with संस्कृत – one who has received the benefit of good training one who is polished.

(22) Construe परिजनावसादुःखनी निरन्तरप्रवृत्तदिवसव्यापारौ क्षितितलमतिवेदमानौ सर्वभीमार्जुनौ, तयोः निधनम् कृतार्थं रिपु च द्रष्टुं न समर्थः । (वसन्ततिलका)

'I shall be able (समर्थः) युधिष्ठिर says to the Chamberlain to see (द्रष्टुं) these two (तौ) Bhīma and Arjuna with their

staff – like (i. e. long) arms as plump as a [city's] bolt (परिघ) [i. e bolt that secures from within the main gate through which entrance into the city can be effected] and those who have shown (दर्शित — p p p of the causal of दृश् to see) the essence (सार) of their valour (वीर्य) in the city (पुर) of the lord of wealth (वित्तेश = कुबेर) and S'akra i. e. Indra, respectively Allusion is intended to be made to Bhima's exploit of taking away the Saugandhika lotus for Draupadi from the lake out side कुबेर's city (vide 'सौगन्धिकाहरणचाटुकार' at VI, 16, 5 above) and to अर्जुन s killing the demons called निवातकवचs after having gone to Indra's capital and learnt from him the use of some missiles Bhima killed many Yakshas and Arjuna many demons and [I shall be able to see] the enemy (रिपु) of the two, feeling himself to be one who has attained his goal (कृत अर्थ येन सः कृतार्थ = कृतकृत्य) As there is the order वित्तेश-शक्र-पुर i. e. वित्तेशपुर, -शक्रपुर followed by भीम-अर्जुन there is a respective construction in the verse and it thus is an instance of the यथासंख्य अलंकार. भीम and अर्जुन, युधिष्ठिर anticipates would be struggling hard (प्र+वि+चेष्टमानौ) i. e. in the throes of death on the surface of the ground (क्षितितले) VI, 22, 1–2 मम दुष्ट faulty नय (bad polity नय = राजनीति) तेन प्रसम शोच्या (pitiable) दशा यया सा मदुनयप्रसभशोच्यदशा– vocative is मदुनय दशा युधिष्ठिर who is in a penitent mood now realises that his polity was defective, that the enemy ought to have been treated as Bhima would have wanted him to be treated. 'सहितौ एव वस्तुवत संभावयाव' is euphemism for 'together shall we burn ourselves'. 'यथा प्रदीप्यते पवकः' 'as the fire gets enkindled is there already VI, 22, 6–9 द्रौपदी wants to lose no time in meeting her lord in the yonder world. As she looks on all sides, perhaps for the first time she realises none obeys her or Yudhishthira. But this disobedience on the part of people she ascribes to the absence of her lord ' कथं न कोऽपि न पत विना महाराजस्य वचन करोति ।' — 'how in the absence of my lord none carries out His Majesty's order'' is a passage which has more in it than meets the eye. The implication is *so long persons obeyed Yudhishthira because Bhima was there to see that none dared* disobey his elder brother *This throws light on* the answer to the question 'who is the hero of the Venisamhara ?' The heroine states in an unambiguous manner that it is भीमसेन. The next sentence is in the same strain 'That very royal family (राजकुल), even servants avoid,' on

being deprived of you' What mattered most was being भीमसेनसहित So long as it was भीमसेनसहित, the राजकुल attracted persons towards it But *now that Bhīma is not there, even servants are avoiding it* This is proof positive of the supreme importance attaching to Bhīmasena VI 22, 10 The demon appreciates द्रौपदी's resolve saying that following the husband in death (पत्यु अनुमरणम्) is worthy (सदृश) of brides i e. ladies of the भरत family VI 22, 11-12 युधिष्ठिर requests the 'great sage' to do him an obligation by giving fuel, as none else listens to him VI, 22, 13-14 The demon is clever enough to know that a sage would not do so At heart he is satisfied that both युधि० and द्रौपदी will throw themselves into the pyre 'So without being detected shall I enkindle' he says Openly, however, he tells युधिष्ठिर that he (राक्षस) cannot remain there only and goes out VI, 22, 17-24 युधिष्ठिर tells द्रौपदी about his resolve to depend on himself and as there is a blast (निर्घोष) of a conch heard, द्रौपदी urges युधि० to finish everything before *another* disaster befalls them in the form having to learn something unwelcome VI, 22, 25-26 All walk round युधिष्ठिर asks द्रौपदी to send some message to mother कुन्ती and her (द्रौपदी's) co-wives VI, 22, 30-32 In the message द्रौपदी has decided to send to 'mother' (i e Kunti) she speaks of Bhīma as Kunti's middle son who had secured victory over demons such as Baka etc the message is 'he has departed (गत) to the other world, *through* partiality *for me*' (*i e Draupadī*). While trying to avenge the wrong done to *her*, Draupadī has learnt from the Carvaka, Bhīma was killed. Draupadī uses the self-condemnatory phrase 'हताशाया मम पक्षपातेन' 'out of partiality for me with my hope smashed' She means she is very unfortunate Otherwise Bhīma would not have been required to lay down his life in the effort हता आशा यस्या सा हताशा – बहु० In verse 23 is couched युधिष्ठिर's message to Kuntī to be conveyed to her by बुद्धिमतिका

(23) Construe: येन तत्र जतुवेश्मनि दीप्यमाने [सति] भुजयो बलेन सुतै सह निर्वाहिता असि तस्य [ते] प्रियस्य बलिन तनयस्य पार्थ ते आरयामि, अन्य ईदृक् कथ कथयेत्। (वसन्ततिलका)

The verse refers to Bhīma's feat of having safely carried कुन्ती along with her sons to a place of safety when the lac mansion in which they were housed by the कौरवs with the purpose of having burnt

them down to ashes युधिष्ठिर euphemistically says 'I am conveying (भास्यामि) the evil (पाप) of that son of yours *dear* (प्रिय) and *strong* (बलिन् m बलम् अस्य अस्ति इति) पापम् = मृत्यु, भवमानम् Another person (अन्य) would find it difficult to tell you (this lit. how would another tell you such a news?) Like द्रौपदी, युधिष्ठिर too blames himself अन्य कथं कथयेत् = नैव कथयेत् 'I have this distinction, that I am conveying such unwelcome news to you' VI, 23, 1-4 युधिष्ठिर entrusts to the Chamberlain the work of conveying a message to सहदेव The latter is the youngest among पाण्डवs, younger of Mādri s sons (माद्या अपत्यं पुमान् माद्रेय) पाण्डो कुलस्य बृहस्पति is a handsome tribute for intelligence सहदेव is receiving from युधिष्ठिर. बृहस्पति is the preceptor of gods, most learned among them In 'सकलकुरुकुलदावानल युधिष्ठिर.' भट्ट नारायण gives evidence of his having been nodding when he used the phrase. For if he were the forest conflagration to the *entire* Kuru family neither सहदेव nor the hated enemy of the पाण्डवs viz., दुर्योधन would have been alive. And with even a single person from the Kuru family alive 'दावानलत्व' of युधिष्ठिर would be meaning less. Or, the expression to be understood as one full of exaggeration uttered in a mood of self-censure, in which case दावानल = दावानलप्राय, दावानलकल्प। प्रियम, भ्रप्रतिकूल etc. explain why युधिष्ठिर embraces him closely (in imagination) before departing to the other world. 'व्यसने अभ्युदये च धृतिमत्त्वम्' — embodies a rare quality viz. courage in difficulty as also prosperity (अभ्युदये) 'Courage' is not a very happy translation. In व्यसन 'courage' is necessary But in अभ्युदय 'balance' or 'control' is necessary धृति *covers both* perhaps it is best translated as the 'sustaining quality, (धृ to hold, sustain) In pros perity too sustaining a balance, not allowing the mind to get tilted is necessary In the भगवद्गीता 'धृति' is rightly regarded as an important quality of a person who has attained spiritual eminence. The अर्थशास्त्रकार कौटिल्य too praises आन्वीक्षिकी i e. philosophy as the science of highest importance as it (philosophy) enables a person to maintain balance under either extreme, viz., penury and prosperity (Vide धृत्या यया धारयते मनःप्राणेन्द्रियक्रियाः। योगेन अव्यभिचारिण्या धृतिः सा पार्थ सात्त्विकी। – भगवद्गीता XVIII, 33, the supreme need for maintaining balance under either व्यसन or अभ्युदय is patent to all thinking persons – hence कौटिल्य's praise of आन्वीक्षिकी – ' . आन्वीक्षिकी कारस्य उपकरोति, व्यसनेऽभ्युदये च बुद्धिमवस्थापयति ') Sahadeva did not lose heart in calamity nor did he become swollen-

headed in prosperity शिरसि आघ्राय– having smelt on the head Elders are described as smelling the youngers on their heads before parting Even to day old mothers or grandmothers and aged fathers or grandfathers are seen to be smelling their sons or grandsons better children or grand children on head before parting Especially is this true of the illiterate sections of the *community Is the practice a remnant of the habits man* had before he became civilized and when he was nearer animals ?

(24) Construe भवान् हि वयसा मम दूरेण अल्प श्रुतेन [तु] सम , छन्दसहजया बुद्ध्या ज्येष्ठ , मनीषितया [गुरु अस्ति] अत पाणी शिरसि मुकुलौ कृत्वा भवन्तम् अभ्यर्थये मयि स्नेह विरलता नेय , [त्व] पितु वारिद भव। (हरिणी)

' In *point of age* (वयसा–वय n *instrumental sing* , your honour (भवान् – showing युधिष्ठिर 's regard for सहदेव) is by far younger (अल्प lit small दूरेणाल्प very small very young) than I, in regard to learning (श्रुतम् – श्रु to hear ' श्रुत was what was heard by the pupil from the teacher who in old days imparted instruction orally, actually there being very little importance, if any, attached to written work of the candidate) you are my equal (सम) In point of intellect (बुद्ध्या) you are the senior most (ज्येष्ठ) in point of the state (ता) of being wise (मनीषी lit one who controls his mind मनस ईष्टे इति मनीषी, तस्य भाव मनीषिता, तया) You are my senior (गुरु) Hence i e. because of your superiority having made my two hands (पाणी accu dual of पाणि a hand) buds (मुकुलौ) on the head i e. on having placed my folded hands on my head to make obeisance to you, I beg (अभ्यर्थये) or eagerly request (अभ्यर्थये) Affection for me (मयि स्नेह) should be taken to the state of being thin i e should be reduced (विरल–ता नेय), Do you be the giver of [libation–] water to the [revered] father ' VI 24 1–2 At my command carry out the behest (वचने स्थातव्यम्) of

'कृत्वा' in line 2, verse 24, the whole phrase used there being 'इत्यस्मद्वचा बुद्ध्या च्यदेष्ट .') having forgotten (विस्मृत्य-ल्यबन्त of वि+स्मृ) us (अस्मान् i. e. युधिष्ठिर) and your two elder brothers (स्वस्य अग्रजौ भीमार्जुनौ इत्यर्थ), body ought to be preserved by you who would have taken abode (कृता वसति येन) in the house of the co-parceners (दायम् आदत्ते इति दायादाः= भ्रातरः or भ्रातराष्ट्र here) or in the family of the Yādavas or in a forest (कान्तारे)" युधिष्ठिर expects सहदेव to do what is absolutely necessary viz. without committing suicide, *living*, while implicitly obeying Nakula. This was to be done with the purpose of carrying out the duty by the departed ancestors 'पितृ वारिदः भव' —where 'पितृः' prominently refer to 'father' though other ancestors too are included among those in whose memory water is to be offered at a *S'rāddha* ceremony. VI, 25, 1–2 अस्माक शरीरस्य स्पृष्टिका = अस्माक देहस्य स्पर्शेन when स्पृष्टि is from स्पृश्, like गति, इति from गम्, इ respectively. Thus स्पृश्+ति = स्पृष्टि.— touch. स्पृष्टि एव स्पृष्टिका तया स्पर्शेन इत्यर्थः। शापित.— p. p. p of the causal of शप् to swear, lit. you have been made to swear or take an oath. This comes close to 'तुला शपथ आहे' in Marathī. अस्मच्छरीरस्पृष्टिका becomes even more specific in 'माझ्या गळ्याची' Thus युधिष्ठिर's अस्मच्छरीरस्पृष्टिका शापितोऽसि comes close to 'तुला माझ्या गळ्याची शपथ आहे' in point of sense. This is intended to bring out the *gravity of the mission entrusted to a person which he is to do his very best to carry out.* न हीन- कालः यस्मिन् कर्मणि यथा स्यात् तथा अकालहीनम् (without any delay) is an अव्ययीभाव समास. आवेदनीयम् used predicatively this poetential participle from the causal of आ + विद् means 'ought to be told'. VI, 25, 6–9 'Child i. e. dear Uttarā has conceived it is four months since then' is idiomatically conveyed by 'वत्साया उत्तरायाः चतुर्थः मासः प्रतिपन्नस्य गर्भस्य' (lit. it is the fourth month of the embryo stepped on to i. e. had by dear Uttarā). द्रौपदी hopes that the child in Uttarā's womb would be a son. He is, therefore, कुलस्य प्रतिष्ठाकरः one who causes the family to be established. कदापि— at some date. अस्मत्कुलस्य i. e. पाण्डुकुलस्य—अस्माकम् अपि of us also (in particular). सलिलस्य विन्दून् ददाति इति सलिलबिन्दुदः. VI, 25, 10 Yudhishṭhira bursts into tears (रुदन्) to hear what द्रौपदी said regarding the care with which उत्तरा's would be child was to be protected.

(26) Construe शतारोवत्सनिरनुत्थानन्दक सन्दितानां पौरस्त्ये कुन्दकुसुमानुकूर्ध्वत्वे सुमहति तरौ दैवात् दग्धे तस्य अस्मिन् सूक्ष्माङ्कुरं ज्ञात्वा सर्वो जय जनः

कम् अपि आशाबन्धं कुरुते । (मन्दाक्रान्ता).

" This person (अयं जनः) i e. द्रौपदी, desirous of (अर्थी-अर्थः longing अस्य अस्ति इति) shade (छाया, ' छायया अर्थी ' is idiomatic Sanskrit) fixes some unaccountable or curious (कमपि) bond of hope (आशायाः बन्धम्) on the slender (सूक्ष्म lit.) sprout (अङ्कुरे) of that (तस्य) [tree] when through [adverse] fate (दैवात्) the great tree has been burnt The great tree was शाखारोधस्थगितवसुधामण्डल. (शाखाना रोधः वैपुल्य तेन स्थगित (covered) वसुधायाः (of the earth) मण्डल (circle) येन स॰ बहु॰) one that had covered the circle of the earth with the amplitude of its branches. It had adorned the quarters (मण्डिताः आशाः येन सः — तस्मिन् अलंकृतदिशि इति यावत्). Its trunk (स्कन्ध) was stout (पीन — lit. developed) सुसदृशानि च तानि महान्ति च मूलानि तेषां पर्यन्तेषु बन्धः (binding) यस्य सः — It had a binding at the extreme ends of the great roots which were well worthy of it (i. e the roots were strong enough to hold the tree in position). As ill luck would have it (दैवात्) the tree has been burnt and द्रौपदी is fixing her hope on a slender sprout of longing as she is for shade Some take this verse to be an instance of रूपक (Mr Adarkar). Others are of the opinion that it is an example of निदर्शना (with these persons Mr Adarkar does not agree) Prof. Gajendragadkar *rightly takes this to be an "instance of* अतिशयोक्ति *of the* ' भेदेऽपि अभेद ' kind, which is best instanced in, say, ' चन्द्रः उदेति,' said when a beautiful woman is coming." Because of the would-be-child of उत्तरा (मङ्कुर) there has been ' निगीर्य अध्यवसानम् ' (मम्मट, काव्यप्रकाश, X 14) by पद i. e ' सूक्ष्माङ्कुर ' VI, 26,1-2 युधिष्ठिर asks द्रौपदी to carry out (साधय) what was resolved (अध्यवसितम्-p p. p of अधि+अव+सो=अध्यवसानम् in keeping with नपुंसके भावे क्तः) As he sees the Chemberlain still tarrying he reminds the old and faithful servant that he was conjured by the touch of his (युधिष्ठिर's) body. VI, 26, 3-4 The कञ्चुकिन् bursts into crying (साक्रन्दम्) He is reminded of His Majesty पाण्डु addressing whom he exclaims ' this terrible consequence has overtaken *your* sons'. He next addresses कुन्ती whom he *imagines* to be present on the spot—

(27) Construe ते भ्रातुः तनयेन शौरिगुरुणा, गाण्डीविनः स्यालेन, अखिलपार्थराड्नलिनीव्यालोलने दन्तिनः तस्य एव वृकोदरस्य आचार्येण, मदेन उन्मत्तेन वा [सता] हलिना यस्य आश्रयात् ननु मही शीतला [तत्] त्वत्सुतकाननं दग्धम् । (शार्दूलविक्रीडितम्).

' By the son (तनयेन) of your brother (ते भ्रातुः) i. e. by Vāsu-

deva's son, by the elder brother of S'auri i. e. Kr॰na, by the brother-in-law (श्याल) of Arjuna (Gāndīvin), by the preceptor (आचार्य) of that very Bhīma (वृकोदर) an elephant (दन्तिन्—lit. a tusker) in the shattering (व्यालोडनम्) of the lotus plant (नलिनी) in the form of all the sons of धृतराष्ट्र, by the plough bearer (हलिना) – whether as he was in a frenzy (मत्त) or under the influence of intoxication (उन्मत्त) – the forest in the form of your sons (तव सुताः एव काननम्) was burnt down (दग्धम्) – the forest by resorting to which (यस्य आश्रयेन) as you know (ननु) the earth was cool. The idea is that बलराम did not pay any heed to a number of circumstances each of which ought to have prevented him from killing the पाण्डवs. Thus he ought to have thought of the fact that भीम was his father's sister's son. He ought to have considered that he was himself कृष्ण's elder brother [and that कृष्ण was अर्जुन's friend]. He also ought to have thought of the relation between Arjuna and himself. As Subhadra, his own sister was given in marriage to Arjuna, Balarāma, ought to have shown consideration to Bhīma who was his (Balarāma's) brother in law's brother. Why? he was Bhīma's preceptor himself in the art and lore of mace fighting. The Chamberlain is irresistibly led to think that either Balarāma was out of his senses (मत्त) or intoxicated (उन्मत्त) [बलराम's fondness for सुरा is known]. "Your sons, O Kunti," says the कञ्चुकी, 'were the forest resorting to whom the entire earth was cool, strangely enough Balarāma has burnt that forest". Evidently a more heinous crime could not be perpetrated by any one else. हल + इन् = हली बलराम's name. The verse shows the old servant's devotion to the family he was serving for so long a period. The stage direction brings out that he is so much moved that while going out he weeps (रुदन् निष्क्रान्त). VI, 27, 1-4 युधिष्ठिर who is hoping against hope wants the कञ्चुकी to convey a message to अर्जुन, if by some chance (कदाचित्) अर्जुन succeeded in killing the enemy. युधिष्ठिर is not at all confident that it would be so (यदि कदाचित्). 'I am saying [this] as something has to be said' (वक्तव्यम् इति ब्रवीमि). 'We are not so fortunate' (न पुन एतादन्वि भाग्धेयानि न) are idiomatic passages bringing out the utter helplessness to which युधिष्ठिर was reduced.

(28) Construe सत्य मम वत्सस्य निधने हली हेतु भवति तथा अपि त स्वयमुद्दद मधुरिपोः एष. भ्राता। अतः भवता [तस्मिन्] क्रोध. न खलु कार्यः मयि च

प्रेम [न कार्यम्] वन गच्छे , अवरुणां क्षात्रपदवीं पुन मा गा· । (शिखरिणी)

'True (सत्य), the plough bearing (हली) बलराम is the cause (हेतु भवति) of my dear brother's (वत्सस्य) death All the same (or, even so तथापि), this one (बलराम) is the brother of your natural (सहज) friend, the enemy of [the demon] Madhu i e Krsna Hence (अत) by your honour (भवता), anger should not be entertained towards him nor affection (प्रेम) toward me (मयि प्रेम) Repair (गच्छे) to a forest. Do not, however (पुन), take (गा lit go) to the path of ksatriyas (क्षात्रपदवी) which is void of sympathy (अकरुणा –न करुणा यस्या सा–ताम्) " VI,28,1 The Chamberlain goes out to carry out the command issued to him by युधिष्ठिर VI,28,2 3 युधिष्ठिर is glad to see fire (enkindled) This is what the stage direction अग्निं दृष्ट्वा सहर्षम्) means 'Divine Fire (हुतम् अशन यस्य स, हुताशन) is enkindled (सम् + इन्ध p p p of इन्ध्) He is one who has invited (आहूत) person (जन) like us, by his hands (हस्त) in the form of flames (शिखा) which have risen high (उद्धत) उद्धता शिखा ता एव हस्तौ ताभ्याम् आहूत अस्मद्विध जन येन स — ब्रू० ननु — 'I say', 'just see' is a gentle way of drawing attention of person to what has not been seen by the other VI, 28, 5 6 अपश्चिम is न पश्चिम यस्मात् that after which there is none i. e the last प्रणय — request द्रौपदी s last request to युधिष्ठिर is that she be allowed to enter before (अग्रत — lit at the front) युधिष्ठिर She wants to be the *first* to enter VI, 28, 8 युधिष्ठिर proposes that both should enjoy the prosperity *together* VI, 28, 13 18 The maid servant of Draupadi is very much distressed. She shouts for help सोमवशस्य राजा ऋषि इव सोमवशराजर्षि, राजसूयेन सतर्पित (satisfied, fully gratified) हव्याना वाह येन स, खाण्डवेन सतर्पित हुतवह येन तस्य किरीटिन ज्येष्ठ भ्राता–all these phrases are intended to bring out the eminence of युधिष्ठिर सुष्ठु गृहीत नामधेय यस्य स सुगृहीतनामधेय –in olden days servants did not mention the masters by their names as that would have been regarded as an indication of immodesty A device of using such a phrase as सुगृहीतनामधेय was employed सुष्ठु गृहीतम् (अन्यै इत्यर्थ) नामधेय यस्य स – the direct mention of the name was thus avoided पाञ्चालराज तनया, वेद्या मध्ये सभव यस्या सा वेदिमध्यसभवा one whose birth took place from the middle of a sacrificial altar, यज्ञसेनस्य द्रुपदस्य अपत्य स्त्री याज्ञसेनी – these terms too are significant The two eminent persons are becoming the fuel (इन्धनीभवत —इन्धन+भू is the root, न इन्धनम् अनिन्धनम् इन्धन सपद्यमान भवति इति इन्धनीभवति, 3rd person dual is इन्धनीभवत) As no one

comes to protect either युधिष्ठिर or द्रौपदी from their suicidal act, the Ceṭī asks the two, having fallen before or in front of them (तयोः अग्रतः पतित्वा) what their majesties have started (व्यवसितम् lit. determined) VI, 28, 19 20 युधिष्ठिर's reply is 'what is *proper* (सदृश = उचित) in the absence of my dear [and] affectionate younger brother (वत्सेन प्रियानुजेन विना) He bids her bring water. VI, 28, 22–25 युधिष्ठिर offers cavityful of water to the departed गुरु's or elders. With tears he last comes to his father saying 'now this is the turn (अवसरः lit. scope) of our father'.

(29) Construe : [हे] तात, इदम् अस्मत्तः अद्यप्रभृति पुनः दुर्लभम् मया दत्तं वारि माद्र्या सार्धं निपीयताम्।

'O father! let this water (इदं वारि) given by me (मया दत्तम्), [but] difficult to be had again from us since to-day, be drunk with mother Mādrī. 'अद्यप्रभृति पुनः अस्मत्तः दुर्लभम्' indicates that युधिष्ठिर has decided to throw himself into the pyre. He would be no more. Thus the ancestors would have from that day onwards no water from him. युधिष्ठिर wants his father to take the utmost advantage of the last opportunity of its kind that presented itself to him.

(30) Construe : एतत् जलम् जलजनीलविलोचनाय भीमाय, मो. तव मम च अविभक्तम् अस्तु। [हे] वत्स, पिपासितः अपि [त्वम्] एकं क्षणं विरम; त्वया सह पातुम् [अहं] जवात् आगतः अस्मि। (वसन्ततिलका).

"This water (एतत् जल) is for भीम with eyes (विलोचन) blue (नील) like a lotus (जलज जलाज्जायते इति). Oh (Bhīma)! let it be (अस्तु) undivided (न विभक्तं) between you and me. Dear brother (वत्स), even though thirsty (पिपासा अस्य सञ्जाता इति पिपासित), wait for a single moment. Here have I come (आगतः अस्मि = आगमिष्यामि) with speed (जवात्) to drink it with you" The libation-water युधिष्ठिर offers to भीम, he wants भीम not to drink. While he was alive he shared so many things with युधिष्ठिर. Bhīma, therefore, should wait for a while thus allowing युधि० to follow him in death. Thus both would drink that water together. VI, 30, 1 युधिष्ठिर says he is not blessed (न कृती) to see his dear brother though gone near the latter, for, he (भीम) would have attained (उपगत) the destination (गति–goal, course, destination) of excellent क्षत्रिय's i.e. of those who die on the battle-field while fighting against the enemy viz., स्वर्ग. द्रष्टुम् अकृती – [am] not blessed to see.

(31) Construe : अम्भस्त्वनयुतं मया पीत तदनु भवता पीतम्;

मदुच्छिष्टे धृतिं जनयसि, वितानेषु अपि तव मम च सोमे एव विधिः अभूत्, अधुना त्वं निवापाम्भः पूर्वं कथं पिबसि। (शिखरिणी)

युधिष्ठिर recalls how during their child hood it was by him (युधिष्ठिर) that mother's (अम्बाया = मातुः) pair of breasts (स्तनयोः युगं) was [first] sucked (पीतम् lit drunk) and after that by Bhīma, how the latter out of his affectionate attitude (वत्सलतया) used to make his living (वृत्ति) with juices (रसैः) that remained after he had i e युधिष्ठिर had received (मम उच्छिष्टे मदुच्छिष्टे) Even in sacrifices (वितान-वि+तन् to stretch out an elaborate procedure, a sacrifice cf 'वैतानारत्वा वह्नयः पावयन्तु' S'akuntala IV where वैताना: = यज्ञीया:) this (lit thus एव) was the procedure (विधि) or arrangement between you and me in regard to the [exhilerating] soma [-juice] (सोमे-सोमरसे) I used to partake of it first and you followed me The question in line 4th is touching How then do you, at present drink the libation water first ? '–Evidently, this is another way of asking ' why did you depart from here earlier thus forestalling me in drinking libation-water ?' VI, 31, 1–3 युधिष्ठिर asks द्रौपदी also to offer libation-water The Ceṭī brings water required for the purpose. On द्रौपदी s asking ' to whom shall I offer water ? ', युधिष्ठिर replies as follows–

(32) Construe [हे] कृष्णे, सहसा दिवं गच्छते तस्मै जलं देहि येन गान्धार्याः रुदितेषु अम्बा अपि सखीकृता। (पथ्यावक्त्रम्)

" O Draupadī, give water to the one who went (गच्छते-गतवते, present participle for p p p with the वत् termination making the sense active) to the heavenly world (दिवम्) suddenly, by whom mother (अम्बा) i e Kuntī was made the friend (सखीकृता) of गान्धारी in her lamentations (रुदितेषु)" This is an indirect way (पर्यायोक्त) for 'give water to Bhīma' For by him was Kuntī made गान्धारी's सखी in lamenting, गान्धारी had lost her 'hundred' (in fact 99) sons and was lamenting Now Kuntī too is made to lament as भीमसेन has departed to the other world रुदित p. p p used in the sense of रुदन according to– नपुंसके भावे क्तः' न सखी असखी, असखी सखी सम्पद्यमाना कृता सखीकृता। –a च्वि form VI,32,2 'नाथ' and 'परिजन' are significant in the sentence put into द्रौपदी s mouth 'नाथ भीमसेन परिजनोपनीतमुदकं स्वर्गगतस्य ते पादोदकं भवतु।' "My lord Bhīmasena, let this water brought by a servant (परिजन–i e. Draupadī herself) be water for your feet as you have reached the heavenly world" It is the duty of a servant to provide water to the master

for washing his feet with, on the latter's having completed a journey and come home. Bhīma has reached heaven, so like a dutiful servant द्रौपदी is supplying water, *though from the surface of the earth* before joining him in the other world. VI, 32, 3 फाल्गुनस्य अर्जुनस्य (अग्रे जातः) अग्रजः, तत्सम्बुद्धौ 'फाल्गुनाग्रज'. 'O elder brother of Arjuna' i. e. 'O Bhīma !'–

(33) Construe : असमाप्तप्रतिज्ञे अपि महाभुजे त्वयि याते मुक्तकेश्याः एव ते प्रियया सलिलाञ्जलिः दत्तः। (पथ्यावक्त्रम्).

"When you, possessed of long arms (महान्तौ भुजौ यस्य सः महाभुजः तस्मिन् महाभुजे), departed (याते) even without having carried out (समाप्त– सम्यक् आप्त achieved, accomplished, p. p. p from सम् + आप्) your vow, by your beloved, even while she is having her hair loose (मुक्ताः केशाः यस्याः सा मुक्तकेशी तया मुक्तकेश्या) a cavity [ful] of water (सलिलपूर्णः अञ्जलिः सलिलाञ्जलिः) has been offered to you (ते दत्तः)." VI, 33, 1 द्रौपदी urges युधिष्ठिर to get up lest delay be caused as a result of which his brother i. e. Bhīma would go a long way (दूरं) off VI, 33, 3-4 The stage direction दक्षिणाक्षिस्पन्दनं सूचयित्वा is for the actor playing the role of युधिष्ठिर. By *gesticulation* he is to convey to the audience that his right eye is throbbing. Throbbing of the right eye (arm etc.) on the part of the males is an auspicious indication. So युधिष्ठिर says (auspicious) indications (निमित्तानि = सुनिमित्तानि) tell me (मे कथयन्ति) that you will honour भीम i. e. meet and show your regard for him. This means युधिष्ठिर hopes that द्रौपदी will be able to meet भीम, though this may also under the circumstances as they obtained, mean in the yonder world. The सुनिमित्तत्व of the निमित्त lies in this 'that meeting here too is likely' is conveyed by it. VI,33,5 6 द्रौपदी expresses a pious wish that the indication should turn out (भवतु) to be an auspicious one. At this juncture, there is a tumult (कलकलः) behind the curtain (नेपथ्ये). VI,33,7-10 Suddenly युधिष्ठिर's chamberlain enters in excitement (सम्भ्रान्तः) His words are shure to have a dramatic effect. Immediately after युधिष्ठिर and द्रौपदी have spoken of सु-निमित्त, the कञ्चुकी enters declaring *the meanest of the Kauravas is coming in this very direction* (इत एव अभिवर्तते), searching (परिमार्गमाणः) for the *daughter of the Pāncāla king* The audience too is sure to be taken aghast– क्षतजस्य रुधिरस्य अभिषेकेण पाटलितम् अम्बर (वस्त्र) शरीरं च यस्य सः क्षतजाभिषेकपाटलिताम्बरशरीरः— बहु॰ मुच्छ्रिता दिग्धा भीषणा च गदा अशनि. (thunderbolt of Indra) इव यस्य सः — बहु॰ VI, 33, 1 "हा दैव" is in contrast with 'निमित्तानि मे कथयन्ति.' 'Your decis

taken place (जात)' The king faints as he has inferred that the arrival on the scene of दुर्योधन as stated by the Chamberlain was proof of the death of Arjuna too who as चार्वाक had told had been fighting with भीमस' mace as his weapon against दुर्योधन द्रौपदी also is shocked She addresses अर्जुन as आर्यपुत्र' (my lord) which is to be carefully distinguished from नाथ which she uses while addressing Bhimasena only स्वयंवरे स्वयग्राह (ग्रहण) तेन दृष्ट यथा तथा ललित स्वयंवरस्वयग्राहदुर्ललित Draupadi construes अर्जुनs departure as a result of his keen desire to meet his dear brother Bhima in heaven He did not want to see either His Majesty or this servant (i e Draupadi) She too faints away VI 33 15 18 सव्यसाचिन्-(सव्य left साचिन् one who keeps company) Arjuna could use both his hands for discharging arrows from the bow त्रिलोचन is शङ्कर त्रिलोचनस्य अङ्गस्य निष्पेष (pounding) तत्र मल्ल (wrestler) तत्सम्बुध्दौ त्रिलो मल्ल—reference is to the fight between Siva in the disguise of a *kirāta* (forester) and Arjuna in which Arjuna did not yield (किरातार्जुनीयम् i the name of this युध्द as also of भारवि s महाकाव्य dealing with the same) निवातकवचस्य (एतन्नामकस्य राक्षसस्य) उध्दरणेन (removal) निष्कण्टकीकृत (rendered thornless) अमराणा (देवानां) लोक येन स— व० नदरे आश्रमे मुनी (out of the two sages) द्वितीय तापस–one is Narayana and the other is Nara (i e अर्जुन is regarded as this latter) द्रोणाचार्यस्य प्रिय शिष्य is significant Though अर्जुन got himself endeared to the preceptor he lost against दुर्योधन (as ill luck would have it) अस्त्राणा शिक्षा (*training*) तस्या बलेन परितोषित गाङ्गय (भीष्म) येन स— बहु० राधेयस्य कर्णस्य कुलम् एव नमलिनी तस्या प्रालेयवर्ष (hail shower) गन्धर्वेभ्य निर्वासित (rescued) दुर्योधन येन स is a tribute to अर्जुन s act of valour — but the same Arjuna o alas! is no more If प्रालेयवर्ष is enemical to a कमलिनी राजहस is very friendly and therefore welcome to a lotus pond Hence पाण्डवाना कुलम् एव कमलिनी तस्या राजहस – Strictly अर्जुन *is one of the members* of the family He *cannot* be regarded as a royal swan to the lotus pond in the form of the family It seems that the contrast between कमलिनीप्रालेयवर्ष and कमलिनीराजहस appealed to युधिष्ठिर very much i e it appealed to भट्ट नारायण too much—with the result that the *logical* inconsistency of one of the members of the family being regarded as a royal swan to the lotus pond in the form of the family remained unnoticed by the author– युधिष्ठिर was beside himself with grief may be proposed as an explanation But it is more of the nature of rationalisation than justification.

(34) Construe अयि तात ता वत्सलाम् अम्बां विनीतम् अनभिवाद्य मा गाढम् अनुपगृह्य च, मया अपि अनुक्त, एता स्वयंवरवधू दयिताम् अदृष्ट्वा, दीर्घप्रवास कथ गत असि। (वसन्ततिलका)

'O dear one (तात)' without having saluted (न अभिवाद्य-अनभिवाद्य—absolutive of अभि + वद् to salute) that affectionate mother modestly (विनीतम् यथा तथा) and embraced me closely (गाढम्), without being addressed by me even, without having seen (अदृष्ट्वा) this beloved your bride (वधू) in the *svayamvara* how have you gone on a long (दीर्घ) journey (प्रवास)? वत्सला, स्वयंवरवधू, दीर्घ are सार्थक विशेषण There is thus परिकर अलङ्कार contained in the verse. The words over, युधिष्ठिर faints away (मोहम् उपगत) VI, 34, 1–5 The old servant is frightened at the arrival even nearer of 'the enemy' He decides to resort to the remedy प्रतीकार which appears to him to be proper for the occasion viz., taking पाञ्चाली near the pyre. He asks the ceti to find out द्रौपदी's brother धृष्टद्युम्न, or नकुल and सहदेव but loses all hope of protection (कुतोऽत्र परित्राणाशा) when युधिष्ठिर has become so help helpless, when neither भीम nor अर्जुन is alive The ceti cries out for Behind the curtain there is a tumult and then are the words purport ing to say 'don t be afraid of our sight heard. The speaker wants to know the region where याज्ञसेनी is present (सन्निहिता —lit. situated close to or near p p p from सम्+नि+धा feminine gender nominative case) क्षतजम् एव मासव (मद्य) तनमत्ता यक्षा राक्षसा, पिशाचानि च गृध्रा जम्बूका वायसा च भूयिष्ठा (बहव) येषा ते — those consisting mostly of Yaksas etc. intoxicated (मत्त) with the wine in the form of blood and vultures (गृध्र) jackals (जम्बूक) and crows (वायस)— the compound is an adjective qualifying विरलयोधपुरुषा – विरला च ते योधपुरुषा thinned warriors. The compound is a vocative (सम्बोधन) 'O you दर्शनात् त्रास दैशनताम fear of sight. The speaker gives the characteristic of पाञ्चाली whom he wants to find out.

(35) Construe या सलील करेण ऊरु परिघट्टयत दुर्योधनस्य पुरत अपहृताम्बरा, दु शासनेन कचग्रहणभिन्नमौलि सा द्रौपदी पुन क्व प्रदेश [तत्] कथयत। (वसन्ततिलका)

The verse recalls a past incident She who had her garment removed in the presence of दुर्योधन (दुर्योधनस्य पुरत) who was sportively (लीलया सहित यथा तथा सलीलम्) patting (परिघट्टयत) his thigh (ऊरु), she whose braid (मौलि) was dishevelled (भिन्न lit broken) by the dragging by her

hair by दुःशासन — tell [us] in which region is Draupadī thus characterised?' VI, 35, 1 Though 'born from the middle of a sacrificial altar, you are being i e will soon be humiliated (परिभूयसे present for future), with none to protect you (न नाथ यस्याः सा—अनाथा) by this bane (कलङ्क) on the Kuru family —cries out the Chamberlain VI, 35, 2–5 The क्षत्रिय in युधिष्ठिर is uppermost He assures द्रौपदी that she need not be afraid, calls for his bow with the quiver (निषङ्गेण सहित सनिषङ्गम्) throws out a challenge to दुर्योधन गदाया कौशलं येन सभृत (accumulated) भुजयो दर्प तम्–शिलीमुखाना बाणानां आसार –a shower of arrows कुरुकुलस्य अङ्गार a charcoal to the Kuru family i e. a stigma on it

(36) Construe जरासन्धशत्रु त प्रियम् अनुजम्, कुपितहरविरातद्वेषिण त वत्स च अपश्यन् कठिनचेता त्वम् इव प्राणितु शक्त न अस्मि, बाणवर्षे तव असून् अपहर्तुं तु पुन न [शक्त न अस्मि] (मालिनी)

Yudhiṣṭhira means not begiug able to see his dear younger brother (प्रियम् अनुजम्), the enemy of जरासंध (i e, भीम), and the enemy of the forester (किरात) in the form of angry Siva (कुपित हर एव किरात तस्य द्वेषी शत्रु) i e. अर्जुन, he is not able to live like the hard hearted दुर्योधन But that certainly does not mean that युधिष्ठिर is not able to take away दुर्योधन s life by means of showers of arrows बाणवर्षे तु पुन तव असून् अपहर्तुं न न शक्त अस्मि i e सर्वथा शक्त अस्मि 'त्वम् इव प्राणितु शक्त न अस्मि' in line 3 is to be understood as conveying यथा त्व अनुजै विना कठिनचेता [सन्] प्राणितु शक्त असि तथा अह प्रियेण अनुजेन भीमेन वत्सेन अर्जुनेन च विना प्राणितु शक्त न अस्मि। Incapacity to live in the absence of his brothers on the part of युधिष्ठिर should not be mistaken for incapacity to kill दुर्योधन by means of a volley of arrows This is what युधिष्ठिर is conveying to दुर्योधन who according to कञ्चुकिन् s report, was coming The stage direction following VI, 36 ought to *surprise and give delight to the spectators* VI, 36, 2 'क अयम् आवेग ?' —'what (i. e. how unaccountable) excitement is this ?'

(37) Construe अहं न रक्ष न [वा] भूत, रिपुरुधिरजलाह्लादिताङ्ग प्रकाम निस्तीर्णोरुप्रतिज्ञाजलनिधिगहन क्रोधन क्षत्रिय अस्मि। भो भो समरशिखिशिखा दग्धशेषा राजन्यवीरा, अलं व त्रासेन कृत, [युष्मद्भि] हतरिपुगणानंदित क्रीडे क्रियतु आस्यते। (स्रग्धरा)

रक्ष n a demon, भूतम्–a ghost रिपो रुधिरम् एव जल (प्रवहद्रुधिरम्) तेन आह्लादितम् अङ्ग यस्य स –ब० निस्तीर्ण (crossed) उरु प्रतिज्ञा (great vow) एव जलनिधिगहन इत्याउरुनिधि (गहन जलनिधि इत्यर्थ) येन स निस्तीर्णोरुप्रतिज्ञा जलनिधिगहन – ब०, The interchange in the places of जलनिधि and गहन

is explained on the basis of 'कडाराः कर्मधारये' (कडारादयः शब्दाः कर्मधारये वा पूर्वं निपात्याः for instance कडारः (tawny) जैमिनिः कडारजैमिनिः becomes also जैमिनिकडारः) समर (battle) एव शिखी (one with flames or fire अग्नि) तस्य शिखाभिः (by flames) दग्धाः तेषां तेषु वा शेषाः (remaining from among those burnt down by the flames of fire in the form of battle लीन lying crouchingly, with not a trace of their *kṣātra* lustre हताः करिणः (elephants) तुरगाः (horses) च तैः अन्तर्हिताः (kept across [illegible]) screened by the elephants and horses that have been killed. As भीम appeared on the scene the warriors took shelter behind the corpses of elephants and horses as they were mortally afraid of the second Pāṇḍava VI, 37, 1–3 Bhīma asks them to let him know where Draupadī can be found. The moment synchronises with Draupadī's regaining her consciousness and saying — 'may His Majesty protect.' VI, 37, 4–5 झटिति quickly, श्रेयान्–better, wholesome VI, 37, 9 युधिष्ठिर does not mind the absence of bow and quiver, ज्वलनम् अभिपातयामि–*shall* (present for future) *cause* to fall *in* the fire (ज्वलनम् accusative, because अभिपातयामि is a गत्यर्थक क्रियापद) परिकरं बन्ध् to gird up

'You who have given (lit. produced) offence (अपराध) from childhood (आ from, शैशव–childhood), who are intoxicated (मत्तः) by reason of the strength (बलेन) of your arms, who have killed the princes (हतौ राजपुत्रौ–भीमार्जुनौ येन सः), having *got into* (आसाद्य) *the interior of the cage of my arms* (भुजयोः पञ्जरस्य अन्तरम्), you will not [be able to] go (प्रयासि=प्रयास्यसि), O sinful one (पाप), from a step to another (पदात् पदम् । ■ पदान्तरम् अपि)." युधिष्ठिर means दुर्योधन's death is imminent. He cannot avoid it He is going to have it at the hands of युधिष्ठिर. VI, 38, 1–2 भीमसेन tries to *appease* (प्रसीद–) युधिष्ठिर who has taken him to be सुयोधन. VI, 38, 3–4 It is the trusted old कञ्चुकी who recognises भीम before others 'सुयोधनस्य क्षतजेन अरुणीकृतं सकलं शरीरं यस्य सः'–३० ∴ दुर्लक्ष्या व्यक्तिः (manifest form, आकृतिः) यस्य सः This is *the dramatist's own* explanation as to how भीम was *not* recognised by either द्रौपदी or युधिष्ठिर or the ceṭī. VI, 38, 7. The spirited ceṭī who had given a retort to भानुमती (as was seen in Act I) draws द्रौपदी's attention to the arrival of her lord (ते नाथः), searching her for effecting (कर्तुं) the arrangement (संहारम्) of her braid (वेणी) Actually the play can be regarded to have come to a close here with the ceṭī's sentence 'एष खलु पूरितप्रतिज्ञाभारः नाथस्ते वेणीसंहारं कर्तुं त्वामेवान्विष्यति।' But the audience in भट्ट नारायण's days wanted a formal end and so there are ■ few more pages. VI, 38, 8–9 To द्रौपदी *the news ■ too good to be true.* Hence her question 'why do you console me with false (अलीक) promises (वचन)?' VI, 38, 10 युधिष्ठिर too makes sure by inquiring of जयंधर (the कञ्चुकिन्) that it is Bhīma, and not the hated, accursed Suyodhana. VI, 38, 11–12 Bhīmasena gives the assurance himself: whence can there be that accursed Suyodhana even now?

(39) Construe: शरीरं भूमौ क्षिप्तम्, इदं चन्दनाभम् असृक् निजाङ्गे निहितम्, चतुरुदधिपय सीमया उर्व्या सार्धं लक्ष्मीः आर्ये निषण्णा। भृत्याः मित्राणि योधाः एतत् अखिलं कुरुकुलं रणाग्नौ दग्धम्; [हे] क्षितिप, यत् ब्रवीषि [तत्] धार्तराष्ट्रस्य एकं नाम अधुना शेषम्। (स्रग्धरा)

The words तस्य दुरात्मनः from the earlier prose are to be connected with शरीर etc. in the verse. Bhīma says–'By me has his body (शरीर) been thrown on the ground (भूमौ क्षिप्तम्), this blood (असृक् n) similar to sandal (चन्दनस्य आभा इव आभा यस्य तत् चन्दनाभम्) applied (lit. kept निहितम् p. p. p of नि+धा neuter base) my body. On the elder brother (आर्ये=ज्येष्ठे भ्रातरि) [or 'Your honour' as भीम would put

it] has been sprinkled that is devolved Splendour (लक्ष्मीः= राज्यलक्ष्मीः along with (सार्धम्) the earth, with the water (पयः) of the four oceans (चतुरुदधयः-चत्वारः उदधयः) as the boundary (सीमा). The servants (भृत्या) friends, (मित्राणि) warriors (योधाः) [on enemy's side, the whole Kuru family has here (एतद्) been burnt (दग्धम् [illegible]) the fire of battle (रण एव अनलः-तस्मिन् a स्वक). O lord of the [illegible] Dh[illegible]t[illegible]r[illegible]. there is now remaining [illegible] supply [illegible] one thing [illegible] viz., the name which you are uttering " चतुरुदधिपयःसीमा is to be dissolved as चतुर्णाम् उदधीनां पयः सीमा यस्याः सा This phrase is quite usual with Sanskrit poets Cf Kalidāsa's 'चतुरन्तमहीमसत्नीम्' (S'ak) which is not exactly identical, but better than that is 'पयोधरीभूतचतुःसमुद्राम्' [Raghu.]. The four oceans are regarded as the boundaries of the earths, as the idea was that earth is surrounded on four sides by oceans. 'भार्तराष्ट्रस्य एक नाम शेषम्।' helps us know how in modern Indian languages the phrase नामशेष is used of individuals or institutions that were once upon a time at the height of their glory or prosperity but have subsequently suffered deterioration culminating in utter ruin or disaster– VI, 39, 1 स्वैरम् in the way one likes (स्व+ईर्) here, slowly. VI, 39, 2 (पादयोः पतित्वा) 'जयतु आर्य.' —are words fraught with a world of meaning to the students of the Venīsamhāra, who want to understand भीम's character well. Bhīma was not a bully. He was *not* savage like *He could not tolerate injustice.* 'The respectworthy must be respected', 'Elders are *respectworthy*' are his *premises. Though in Act I he said* '*I shall* have nothing to do with peace' etc. भीम's veneration for युधिष्ठिर had not disappeared. 'आर्य. i. e. ज्येष्ठः भ्राता जयतु।' shows that भीम considers himself to be only an instrument of the destruction of the hated enemy. The victory is [ought to be] that of Ārya (Yudhiṣṭhira). VI. 39. 3–4 बाष्पस्य जलं तेन अन्तरिते नयने यस्य तस्य भावः बाष्पजलान्तरित (screened) नयनतनं-तस्मात् (हेतौ पञ्चमी)। किरीटिना–अर्जुनेन, सम-सह, कच्चित् is idiomatically used while putting a question hopefully –'shall I hope your honour is alive with Arjuna?' VI, 39, 5 Again भीमसेन modestly says 'while *you* are the king, with the entire (सकल) enemy –side (रिपु- पक्ष-) killed outright (नि-हत), Bhīma is alive and so is Arjuna VI, 39, 6 तात-dear.

(40) Lines 1 & 2 Construe : रिपोः निधनं तावत् आस्ताम्; इदं शतशः

आख्याहि-सत्यं त्वं मम भ्राता असि यः असौ बकरिपुः ।

'Let alone the annihilation (निधन) of the enemy. Tell this a hundred times (शत-श) Are you really (सत्य) my brother who was the welknown (असौ) enemy of [the demon] बक?' VI, 40 lines 1 & 2, 1 Bhīma answers '[yes], noble brother, I am that one.'

(40) Lines 3 & 4 Construe 'संयति जरासंधस्य रुधिरासारसलिले उरःसरसि तटाघातक्रीडाललितमकरः भवान् । (शिखरिणी)

" Is your honour (भवान्) the one who in a battle (संयति-locative sing of संयत् a battle) [proved to be] a crocodile (मकरः) attractive (ललित) in the sport (क्रीडा) of dashing against (आघात) the banks in the lake (सरस् n.) of the chest (उरस् n.) of Jarāsandha, with the shower (आसारः) of blood (रुधिर) as water [contained in it]?" जरासन्धस्य उरः एव सरः is a रूपक giving rise to another where भीम is identified with a मकर who is तटे आघातानां (आघाताः एव वा) क्रीडा तस्यां ललित (मनोहारी) मकरः । 'ललित' here is 'प्रेक्षणीय' as in Kālidāsa's phrase 'वप्रक्रीडापरिणतगजप्रेक्षणीयं ददर्श' in the Meghadūtam VI, 40, 2 युधिष्ठिर asks भीम 'what else remains [to be done]?' It almost appears like a question which the dramatist is putting to himself. VI, 40, 3-4. A good deal remains (सुमहत् अवशिष्टम्) In the वेणीसंहार naturally enough वेण्याः संहार is of supreme importance. This was avowed by भीम in Act I. सुयोधनस्य शोणितेन उक्षितेन (sprinkled) This was part of the vow. दुःशासनेन अपकृष्टः केशहस्तः ample hair dragged by दुःशासन is recalling the wrong done by the enemy. हस्त is added to केश in the sense of 'ample' or 'ornamented.' The former is preferable as that speaks of the *natural* beauty of the hair of a person. VI, 40, 5 युधिष्ठिर uses the word 'तपस्विनी' while giving an idea of द्रौपदी's condition. Idiomatically 'तपस्विनी' means 'poor' 'one who is worthy of commiseration.' VI, 40, 6-7 'अद्यदर्शनेदर्शनवैषम्य सामाश्वेदय आसेन' shows that द्रौपदी has yet not recovered from the shock she received at seeing one whom she took to be दुर्योधन. 'एवंविधम्' 'क्षतजरक्तसर्वाङ्गम्' as stated above in a stage-direction. दिष्ट्या वर्धसे 'You are to be congratulated upon'—the event on which person is congratulated is to be put in the instrumental case (here रिपोः कुलस्य क्षयेण 'on the destruction of the family of the enemy'). त्रास.—fear

(41) Construe : येन तेन दुष्टेन दुःशासनेन राज्ञां सदसि स्पृष्टा असि तस्य एतानि पीतशेषाणि स्त्यानानि असृञ्जि मम करयोः स्पृश । कान्ते, मद्‌गदाचूर्णितोरोः कुरूणां राज्ञः अपि इदं रुधिरं तव परिभवजस्य अनलस्य शान्त्यै अङ्गेषु अङ्गेषु सक्तम् ।

Touch this profuse blood (एतानि असृञ्जि) remaining from

forgotten this act (व्यापार) viz, of tying up the hair, that by the favour of her lord i e Bhīmasena she would learn it even again The author is conveying to the readers and the spectators the *change* he has effected in the vow of भीम as learnt from the epic *Draupadī keeping her hair hanging loosely on her back till the wrong done to her was avenged* is Bhaṭṭa Narayana's own idea The heroine of his play therefore, says 'विस्मृतास्मि एत व्यापारम् ।' Thanks to Bhīma she can learn it again VI, 41 11 *The hero him self ties up the braid* [of hair of the heroine] VI, 41, 12 There are words heard from behind the curtain addressed to princely families (राजन्यकुल) such as have survived the destruction wrought by the war

(42) Construe क्रोधान्धैः क्षतनरपतिभिः अतुलभुजबलैः पाण्डुपुत्रैः यस्य मोक्षात् पार्थिवान्तःपुराणि प्रत्याशं मुक्तकेशानि कृतानि स अयं कुपितयमसखः कृष्णाधूमकेतुः कृष्णाया केशपाशः बद्धः प्रजानां निधनं विरमतु, राज्ञां कुलेभ्यः स्वस्ति ।,(स्रग्धरा)

The verse gives vent to a pious wish towards its end 'Here has been tied up (स अयं बद्ध) the mass of hair of कृष्णा i e द्रौपदी the companion (सखा) of the angry God of Death (कुपितः च असौ यमश्च तस्य सखा), the comet [whose appearance is portentous] to the family of Kurus—as both कृष्णा's केशपाश and धूमकेतु have the साधारणधर्म viz., 'being dark' and destructive. By the loosening (मोक्षात्) of this mass of hair by Pandu's sons (पाण्डुपुत्र), blind with rage (क्रोधेन अन्धैः) who have killed lords of men (क्षता नराणां पतयः राजानः यैः) possessed of incomparable (अतुल) strength of arms, the inner apartments (अन्तःपुराणि i.e. ladies in the same) have been made those who have loosened their hair, in every quarter (प्रत्याशं—आशायाम् आशायाम् इति प्रत्याशम् = प्रतिदिशम्) This is पर्यायोक्त for 'Pandu s sons have killed the chiefs in all quarters thus making their inner apartments full of widows who loosen their hair as there is no point in their decorating the same after the slaughter of their royal husbands So long as the mass of Draupadi s hair was loosened there was no peace. Now that it has been ... come to a close Let there be the welfare of ... [all] the ... of kings, VI, 42 1 2 युधिष्ठिर says 'here the arrangement of the hair of Draupadi is greeted (अभिनन्दित) by *Siddhas* moving in the surface of the sky द्रौपदी's केशसंस्कार thus is fraught with an amount of meaning Even

Siddhas welcome it. VI, 42 3–5 Kṛṣṇa and Arjuna enter. The divine lord declares the victory of युधिष्ठिर, *along with his brothers*. Arjuna declares the victory of his elder brother – the oldest of Pāṇḍavas VI, 42, 6–7 युधिष्ठिर salutes कृष्ण and invites अर्जुन to approach him. Arjuna salutes युधिष्ठिर. VI, 42, 8–9 युधिष्ठिर asks 'how can there be anything *but* the victory of one whose मङ्गल्s (auspicious things) the Ancient Person, Narāyaṇa himself longs for'. This is युधिष्ठिर's thankfulness for कृष्ण's having declared his victory as soon as he come into युधिष्ठिर's presence with the words 'विजयतां ... युधिष्ठिरः।' भट्ट नारायण makes युधिष्ठिर address कृष्ण as 'भगवान् पुराणपुरुषः नारायणः'. But this need not cause any surprise. In the Gītā a part of the महाभारत, the source of the वेणीसंहार, the Lord describes him self in terms of the Highest.

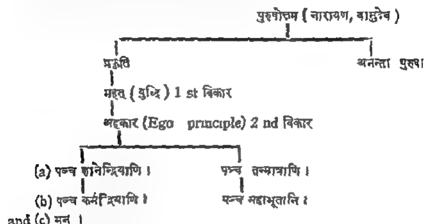
(43) Construe स्तशुम्भद्दाग्निशोभिन्भूतमूर्तिं, गुणिनम्, प्रधानात्, उदयनाशस्थान हेतुम्, अजम्, अमरम्, अचिन्त्य त्वा चिन्तयित्वा अपि [कः चन] जगति तु भवी न भवति [हे] देव, दृष्ट्वा पुनः किम्। (मालिनी)

Perhaps the best course of understanding the contents of this verse is to take it as embodying philosophy which is identical with what is contained in the S'rīmad Bhagavadgītā. Students of this *prasthāna* know that the philosophical view the poem offers is a harmonious combination of the (a) Upaniṣadic *advaita* according to which there is only one principle that underlies, pervades and transcends this universe and (b) the Sāṁkhya thought that the universe in to be traced back to two *fundamental principles*, (1) Pradhāna or Prakṛti which is the combination of *sattva*, *rajas* and *tamas* constituents (गुणs) in a condition of equipoise i. e. in the proportion of 1: 1: 1 and (2) Puruṣa (Soul, Spirit) who is *udāsīna* (situated on high, *altogether unaffected*) and *akartā* (*not doing anything, not the agent of any act*, all acts being ascribed to Prakṛti or Pradhana). The earlier Upaniṣadic thought contained in the major and older Upaniṣads such as the *Chāndogya* and the *Bṛhādaraṇyaka* Upaniṣads is *monistic* or accepting the existence of only one principle which is best called as *Sat* (existence pure and simple) or Ātman or Brahman. All else is वाचारम्भणं विकारो नामधेयम्, sat alone is true The Sāṁkhyas who go from the known to the unknown postulate the insentient principle viz., Pradhana as the source of all that is inanimate (जड, अचेतन) and *infinite Puruṣas* who are the souls or spirits of living beings as the fundamental principles underlying the

universe The Gītā accepts *one Highest Person* who has *māyā* which consists of *guṇas* or constituents ('मम माया दुरत्यया' which is 'एषा गुणमयी माया') as his nature (प्रकृति) which is *lower*, while the souls are His (पुरुषोत्तमस्य) *higher nature* (परा प्रकृति) The Gītā characterises the Highest as मायिन्, the lord of माया, which is His wonderful capacity to make one many The Lord controls, presides over his nature ('प्रकृतिं स्वाम् अवष्टभ्य') and creates this universe though He is Himself far beyond it, far superior to it (नाहं तेषु ते मयि – the whole of Me is not in them, they are contained in Me) With this metaphysical doctrine of the Song Celestial in mind, more probably than not, Bhaṭṭa Nārāyaṇa has put the verse under consideration into the mouth of युधिष्ठिर The last two lines are easy of interpretation and are therefore, better taken up first '*Having even* (अपि i e just or merely) *meditated* on you (त्वां), not-born (अ-जन्, birthless), immortal (अ मरम्) very difficult to think of (अचिन्त्य = दुश्चिन्त्य one thinking of whom is no easy matter), [a person] does not become (न भवति) one suffering from unhappiness (दुःखम् + इन possessive) i e he becomes happy (दुःखी न भवति = सुखी भवति) The idea is "to think of the Lord is enough to have all misery (दुःख) brought to an end. How much greater again (पुनः) is he possibility of one becoming happy on having *seen* You [incarnate]?" किं पुनः = किमुत and the presence of this कैमुतिकन्याय readers the verse an example of the अर्थापत्ति अलंकार. यदि त्वां चिन्तयित्वा अपि पुरुषः कश्चन दुःखी न भवति अर्थात् आपत्त सर्वतः यद् त्वां दृष्ट्वा साक्षात्कृत्य स दुःखी न भवति इतरेऽपि सुखी स्याद् इति यावत्। ' From another point of view, the 3rd and 4th lines are an example of the अप्रस्तुतप्रशंसा अलंकार. For when युधिष्ठिर wanted to speak specifically of *his* being only naturally happy on having seen the immortal Lord incarnate he has made a *statement true* of the *entire class of persons who have seen the Lord* i. e. here विशेष प्रस्तुते सति there is सामान्यस्य निर्देशः (प्रशंसा निर्देश). To proceed to the contents of lines 1 and 2 There are two adjectives qualifying त्वां (last word in line 3rd) that are contained in line 1 and 2. The first is कल्पान्तस्मदस्मदिसिन्धुक्षोभसम्भूतमूर्तिम् to be explained as कल्पस्य पुरः मदाद्रि क्षोभ तेन सम्भूता मूर्ति यस्य स कल्पान्तस्मदादिक्षोभसम्भूतमूर्ति, तं कल्पान्तस्मदादिक्षोभसम्भूतमूर्तिम् — बहुव्रीहि This means the Lord is one whose form (मूर्ति = आकार, व्याप्त रूपम्) has arisen (सम्भूता p. p. p. of सं + भू to arise to come into existence) on account of the agitation (क्षोभ,

— from क्षुभ् to be agitated, to be disturbed Cf 'क्षुब्ध समुद्र' with Mahat (principle i e one called by the alternative name of Buddhi— Cosmic Intelligence') at the commencement or beginning (महत् महत्तत्व बुध्दि इति यावत् आदौ आरम्भे यस्य स महदादि क्षोभ)—agitation which has been effected (कृत made, effected *by you*) and which is great (गुरु lit. heavy, ponderous i e. here extra ordinary, as it is *cosmic*) The idea is—the Lord in fact is 'अव्यय, अनुत्तम' His 'पर. भाव' is past the range of sense organs. But according to the doctrine of incarnation enunciated in the Gita परित्राणाय साधूनां विनाशाय च दुष्कृताम्। धर्मसंस्थापनार्थाय संभवामि युगे युगे।' IV, 7-8 the Lord takes a manifest form Now before this takes place it is of course necessary that the entire back ground is there. निराकार becoming मूर्त presupposes time-place-distinction Thus the Lord has his concrete form arisen as a result of (क्षोभित) the agitation at the commencement of which there is the महत् principle. This is the agitation in सत्व-रज-तम equipoise which is otherwise called प्रकृति. Unless प्रकृति becomes changed or modified (विकृत), there cannot be any concrete form the Lord will have. The क्षोभ is गुरु, being cosmic in nature or one that results in the origination of the entire universe From the pre-creation [or post universal destruction] stage to reach the creation stage the fundamental principle प्रकृति has to undergo a change. Its equipoise has to be disturbed The first (आदौ) step in the change is that there arises महत् or Cosmic Intelligence It cannot be forgotten that according to the Gita, the Higest is the Lord. Even this Cosmic change is *made* (कृत) or effected by Him, 'though this act in no way *affects* the lord (तस्य कर्तारमप्यकर्तार मा विद्धि) This is the propriety of कृत (which is here equal to त्वयैव कृत.. This is in keeping with 'मम योनिर्महद्ब्रह्म तस्मिन् गर्भं दधाम्यहम्' 'अहं बीजप्रद पिता'— 'the child universe is born of the mother प्रकृति with Me as the father as the Gita puts it) गुणिन is the other adjective qualifying सो गुणा अस्य सन्तीति गुणी The Lord has the constituents (गुणा) in his possession He is *associated* with the constituents सत्व, तमस् and रजस् and thus becomes the cause of the origination (उदय), destruction (नाश) and maintenance (स्थान) of the creatures (प्रजानाम्-प्रजायन्ते इति प्रजा, तासाम्) 'मायी' of the Gita and 'गुणी' here are the same. Only when the Lord gets himself associated with गुणs सत्व, रजस्, तमस् does he become the cause of the origination (ब्रह्मा) maintenance (विष्णु) and the destruction (महेश) of

the totality of creation including both sentient beings and insentient things The विकार of प्रकृति, with महत् as the first in the process results in the whole universe coming into existence through अहंकार (Ego principle) branching off on one side into पञ्च तन्मात्राणि (five subtle essences of महाभूतs) and later पञ्च महाभूतानि (पृथ्वी आप् तेज, वायु and आकाश) and into पञ्च ज्ञानेन्द्रियाणि, पञ्च कर्मेन्द्रियाणि and मन on the other Tabularly this may thus be indicated



But युधिष्ठिर affirms that the Highest is अज, अमर अचिन्त्य, these are terms directly borrowed from Upaniṣads and thus it would be clear that in the welding together of the Samkhya and the Upaniṣadic thought, the Gītakāra has given prominence to the Upaniṣadic thought, भट्ट नारायण is only echoing the mataphysical position taken by the गीताकार It is necessary to add that *in the translation* the compound कृतगुरुमहदादिक्षोभसम्भूतमूर्तिम् is taken to be one which can be dissolved as कृता गुरव महदादय (विकृता) यया सा कृतगुरुमहदादि (प्रकृति), तस्या क्षोभात् संभूता मूर्ति यस्य। In the compound thus understood, 'कृता '–' by whom ? remains unanswered. It is better to take the dissolution of the compound explained at full length above as the author's intention 'कृत, by whom ? '–the answer implied is 'of course by You—who are अज, अमर, अचिन्त्य This interpretation would appear to be consistent with the Gītā and the Upaniṣads on which the poem is based (Vide ' 'सर्वोपनिषदो गाव , दोग्धा गोपालनन्दन ।) The source of the Venīsamhara is the महाभारत Consequently this alone would *commend itself as the correct interpretation* of VI, 43 In a single sentence युधिष्ठिर's thought can thus be put–if one who meditates

on you or thinks about you is happy, why should he who has *seen* you not be so ? [I have seen you ∴ I am sure to be happy].This is युधिष्ठिर's re-action fraught with modesty to his victory having been declared by कृष्ण. युधिष्ठिर means 'I whose मङ्गल the Supreme Lord Himself longs for, am sure to come out successful.' VI, 43, 1 Having modestly ascribed the credit of his victory to the Lord, युधिष्ठिर turns to his younger brother Arjuna whom he affectionately ('वत्स') asks to embrace him, having himself first done so (अर्जुनमालिङ्ग्य). कृष्ण narrates in verse 44 that arrangements for युधिष्ठिर's coronation have been made, holy waters have been brought for the purpose in pitchers

(44) Construe : अथ भगवान् व्यासः, अमी च वाल्मीकिरामादयः मुनयः, माद्रीसुताधिष्ठिताः धृष्टद्युम्नमुखाः सैन्यपतयः च आज्ञाविधेयैः मागधमत्स्ययादवकुलैः सम स्कन्धोत्तम्भिततीर्थवारिकलशाः [सन्त] ते राज्याभिषेकाय प्राप्ताः। (शार्दूलविक्रीडितम्).

Here is व्यास of divine powers (भगवान्) and these sages वाल्मीकि, परशुराम and others (वाल्मीकिः रामः च आदौ येषां ते) and the commanders of the army with धृष्टद्युम्न prominent among them (धृष्टद्युम्नः प्रमुखः येषां ते) led (lit. presided over अधिष्ठिताः) by the sons of Mādri (नकुल and सहदेव), with pitchers (कलशाः) of water (वारि) from sacred places (तीर्थ) supported (उत्तम्भित p. p. p. from उत् + स्तम्भ् to prop, hold up, support) on their shoulders ('स्कन्ध' — Cf Marāthi 'खान्दा') that have arrived (प्राप्त) with (समम्) the families (कुलैः) of Magadhas, Matsyas and Yādavas, who can be put [to do anything] by command (आज्ञया विधेयैः), for your coronation (राज्येऽभिषेक lit. sprinkling with holy waters – on the kingdom i. e. as one who is to rule the kingdom)" Not only व्यास, but परशुराम and वाल्मीकि also are present. Has the author introduced the 'अद्भुत' in the play ? Again the coronation of युधिष्ठिर according to the महाभारत takes place much later Here धृष्टद्युम्न is yet alive. That means the slaughter in the सौप्तिकपर्व of the epic has not yet taken place. Is this to save As'vatthāman for whom the author has shown a predilection in Act III ? Any way for the purposes of the drama, भट्ट नारायण has here introduced a change in the account of the epic. VI, 44, 1 व्याकुल, अन्याकुलः, व्याकुल. मत्सयमानः कृतः व्याकुलीकृत a च्वि form. I, 44, 3 युधिष्ठिर is surprised how 'we were thus deceived (विप्रलब्धाः–nom. plural of विप्रलब्ध– p p. p from वि+प्र+लभ् to cheat) by the demon Carvāka ? VI, 44. 4–5 Bhīma's anger is true to his nature. पुण्यजनेषु अपसदः (1) meanest among holy persons, by विपरीतलक्षणा 'the worst of sinners' or (2) according to अमर,पुण्यजनः=राक्षस ('यातुधानः पुण्यजनो नैर्ऋतो यातुरक्षसी।')

Bhīma wants to find the wretch out. VI, 44, 6 7 Kṛṣṇa, however, says the evil souled one is already taken captive (नि-गृहीत) by नकुल. As is usual towards the close of Sanskrit plays, a query is made (here by कृष्ण of युधिष्ठिर) what desired thing (समीहित) further (परं) than this, shall I cause to come about (सम्पादयामि —causal 1st person sing of सं+पद् to take place, to come about) ? VI, 44, 8-9 युधिष्ठिर's words are similar to those of others in similar places in other plays in Sanskrit न किंचित् न ददाति=सर्वं ददाति । 'अहं संतुष्यामि' I am pleased पुरुषाणां साधारणी बुद्धि यथा— with an understanding common to [all] persons अभ्यर्थयितुम्-infinitive of अभि+अर्थ् 'to long for, to beg or ask' The reason why युधिष्ठिर cannot ask for anything further is given in verse 45.

(45) Construe : क्रोधान्धैः सकलं रिपुकुलं हतम्, ते वयं पञ्च अक्षताः, मम दुर्नयोपजनितः निकारार्णवः पाञ्चाल्या तीर्णः, देव पुरुषोत्तमः त्वं सुकृतिनं माम् आदृतः [सन्] भाषसे । प्रसन्नात् भगवतः अतःपरम् अन्यत् किं नाम अहं याचे (शार्दूलविक्रीडितम्)

युधिष्ठिर enumerates the principal achievements of the पाण्डवs: (1) By us blind with rage (क्रोधान्धैः) the entire (सकल) family of the enemy (रिपो कुल) has been slain (हतम्) Those (i e who were required to fight the enemy) we (ते वय), five (in number) (पञ्च) are unwounded (अक्षता — i e. hale and hearty) (2) By पाञ्चाली, the ocean (अर्णव) of insult (नि-कार) produced (उप-जनित) by my bad polity (दुर्नय – दुर्नीति equal to faulty राजनीति where 'क्षमा' was given more importance than it deserved, where दण्डनीयs were for a long time अदण्डित), has been crossed (तीर्ण) (3) You, god Purusottama, speak to me with regard (आदृत) for, or having taken special interest in me, who am thus having good deeds (सुकृतम् + इन) to my credit. सुकृतिनं मां भाषसे = मां भाषसे यत. सुकृती अहम् इति अनुमीयते । Beyond these three what is there that I shall beg of the Lord who is pleased [with me] " —This last is a प्रश्नालङ्कार with its answer ' न किंचित् ' contained in the question. युधिष्ठिर repents his दुर्नय. The evil of it was washed off by भीम who, therefore, is the hero of the play. युधिष्ठिर's confession of his faulty polity is decisive in helping us know whether he can be regarded as the hero of the play. He cannot. VI, 45, 1 This too is in conformity with the orthodox ending of Sanskrit plays, ' all the same, if the lord be pleased, let this be

(there)'—and then follows the passage of all भरतs i. e. नटs or actors. Even those who played the role of दुर्योधन, दुःशासन, कर्ण join the chorus—

(46) Construe : जनः अकृपणम् अरुक्श्रान्तं पुरुषायुषं जीव्यात्, [हे] पुरुषोत्तम, द्वैतं विना भवद्भक्तिः भवतु, दयितभुवन॰, विद्वद्बन्धुः, गुणेषु विशेषवित्, सततसुकृती भूपः प्रसाधितमण्डलः भूयात् । (हरिणी)

' Let people live the life of a person (पुरुषस्य आयुषः) i. e. the full span of human life [a hundred years according to the S'ruti शतायुर्वै पुरुषः]. i. e. let none die a premature death, let every one live to the ripe old age of a hundred years. Mere long life, however, is no good. Hence the adverb अकृपणं in a manner where there is no wretchedness (कृपण = कार्पण्य, भावप्रधानः निर्देशः or न कृपणं यथा तथा अकृपणम्) i. e. the state of being in a miserable condition due to poverty (which makes चारुदत्त prefer death to poverty) and अरुक्श्रान्तम् i. e. न रुजा श्रान्तं श्रमः (नपुंसके भावे क्त॰) यस्मिन् कर्मणि यथा स्यात् तथा–' where there is no state of being tired by illness (रुज्–f a disease, Cf रुग्ण, रुग्णशुश्रूषा etc.)' Illness is one of the greatest handicaps from which human life suffers. The dramatist, therefore, makes the actors pray for a *long*, *prosperous* and *healthy* life of people. ' Without division (द्वैतं विना) let there be devotion to you, O Best of Persons. Unflinching devotion to the Highest Lord is another blessing the dramatist has made the actors seek Regarding the king — as those were days when 'monarchy' was the form of government –what is asked for is that he should be one to whom the world i. e. the people or subjects are dear. (दयितं भुवनं यस्य सः) He should be a friend of (बन्धुः lit a relative i.e. one favourably disposed to) the learned (विदुषां), one who knows (वित्–वेत्तीति) i. e. appreciates excellence (वि–शेष from वि + शिष् to surpass, excel), ever (सततं) in the habit of doing good things (सुकृत+ताच्छील्ये णिनि = सुकृतिन्, nom. sing is सुकृती) and finally one who has conciliated (प्रकर्षेण साधितं मण्डलं येन सः) [the royal] circle (मण्डल). मण्डल is a technical term which occurs in works on rājanītis'āstra. It consists of the विजिगीषु (young king desirous of conquering i. e. becoming the sovereign monarch) अरि, अरिमित्र, अरिमित्रमित्र, पार्ष्णिग्राह, पार्ष्णिग्रहासार, आक्रन्द, आक्रन्दासार, मध्यम, उदासीन etc. The king should have this entire circle kept in order (प्र+साध्) to keep in order or alternatively decorated (from प्र+साध् to decorate) Kr̥ṣna says 'be it so.' All go out. The curtain is dropped as the play comes to an end here

To proceed to an analysis of the contents of the sixth act As the curtain goes up, there are discovered on the stage, Yudhiṣṭhira (seated), Draupadī, her maid servant as well as a man servant. Yudhiṣṭhira thinks and heaves a sigh as Bhīma ever loving adventure has put them all in a very precarious position on account of his (Bhīma's) new vow 'Either I shall kill Duryodhana to day *or else commit suicide* The king is therefore, issuing orders to inform Sahadeva that devoted spies knowing well their job be made to to move around the Samanta pancaka to find out Duryodhana The king wants his man servant to convey to Sahadeva the necessity of closely examining all holding conversation of a suspicious nature and in secret, all distressed by disease, all who would be asleep all at the mercy i ■ under the influence of wine All places where birds would appear to be frightened as also deer, all foot prints looking like those of kings also, Yudhiṣṭhira commands, be duly observed As the man servant is about to leave, he notices and announces to the king the arrival of Pancalaka The latter declares he has brought good news *Not only* has *the track* of Duryodhana been found, *but the* evil souled wretch himself has been found out Not only has he been found out, he has been made to be in the range of fights This last bit of news makes both Draupadī and Yudhiṣṭhira full of concern for Bhīmasena. This is a case of too much of affection leading them to be apprehensive of the safety of 'my lord (*nātha*)' and 'dear (or child) Bhīma.' As Yudhiṣṭhira puts in so many words he knows the strength of Vṛkodara, with his mace up lifted in battles and yet is full of apprehension regarding his victory The moment was very critical as he tells Draupadī 'either the end of *our* life or that of the life of the beast of a human being Duryodhana, would take us to the end of the insult *inflicted on us in the assembly of kings formerly*' The very next moment he says confidently 'your mass of hair will be tied up to day and *that* one capable of dragging it will be killed Pāncalaka then narrates how having learnt Bhīmasena's new vow (*either to kill Duryodhana or commit suicide*) *Duryodhana disappeared, no one knew* where He tells how Bhīma and Arjuna, or the same chariot with Kṛṣṇa, failed to find him out He continues to give the account of the way in which while all were in an atmosphere of suspense not un mixed with impatience, some person whom Bhīmasena knew well

came up to report that there were two rows of foot prints which led to the lake and how one of them came up again on dry land but not the other Krsna at once made out that Duryodhana who knew the lore of making water remain still had concealed himself in the lake. Bhimasena agitated the water of the lake in a way so as to frighten not only the birds but aquatic creatures like sharks and crocodiles also and addressed bitter words to Duryodhana 'You beast of a man claiming birth in the spotless family of the moon, who characterise me the killer of your brother Dus's'a'sana as your enemy, you who are so proud as to be insolent towards even Krsna, — you are now hiding yourself in mud, having run away from the battle field, out of apprehension from me What have you done to me, Bhimasena, through 'anger —' in that all pride has by you been thrown to the winds ?' Draupadi is again concerned about the safety of Bhimasena, though Yudhisthira tells her in so many words not to utter any inauspicious fore bodings. Pancalaka picks up the thread of the story and tells how Bhimasena agitated the lake on all sides, very extensive though it was and thus forced Duryodhana to come out 'even like deadly poison that came out of the Ksirodadhi' (in days of yore) Duryodhana answered Bhima sena that it was *not out of apprehension but out of a sense of shame that he had not been able to kill the sons of Pandu*, that he had resorted to the lake He was not hiding for safety He was ashamed to show himself to others not having succeeded in his misson He was *resting* for a while. ' The two warriors were made to get out of water by Krsna and Arjuna'—narrates Pancalaka, 'and as Duryodhana sat on the ground where there was none from his brothers and as he heaved a long and hot sigh, Bhimasena said to him ' O king of Kauravas ! feel not sorry that Pandavas are quite capable of fighting and that you are without a helpmate. *You are free to choose any one from us five, who with armour on and weapon in hand will fight against you'* Duryodhana's reply was one that did him full credit ' As killers of Karna and Dus's asana you are both equal to me—yet lover of adventure that *you* are, O Bhima, though hated by me, you are *welcome* to me as my opponent on the battle-field ' Pancalaka brings his account to a close by saying that Bhima and Dur-

yodhana who had started their fight had begun moving round in circles, that at the command of Devakīnandana he came to convey to His Majesty Yudhiṣṭhira the former's message 'the surface of the earth has now on Duryodhana's having been found out become free from obstacle, let ceremonies worthy of the prosperity (as good as achieved) be commenced'. Draupadī is sure that what the Lord of the three worlds had said cannot prove otherwise. Pāñcālaka observes that that was *no mere blessing but a command of the destroyer of the demons*. Yudhiṣṭhira orders the Chamberlain to do the needful. The persons addressed by him ask him whether he does not see the whole preparation started in great enthusiasm by all. Yudhiṣṭhira orders the Chamberlain to reward Pāñcālaka duly for the good news he brought and the Chamberlain leaves with Pāñcālaka to carry out the king's command. Draupadī who is afraid about the safety of Nakula and Sahadeva in a single combat against Duryodhana asks Yudhiṣṭhira as to what prompted Bhīmasena to make the offer to Duryodhana that he was free to name any Pāṇḍava whom he would choose to fight against. Yudhiṣṭhira explains that Bhīmasena's sole anxiety must have been that otherwise the son of Dhṛtarāṣṭra would give up all sense of pride, cast off his weapon, repair to a penance grove or else beg for peace through his father —and that this would render the chance of his (Bhīmasena's) own vow being fulfilled very slender indeed. Yudhiṣṭhira somehow feels that there would be a fight between Bhīmasena and Duryodhana and the elder brother expresses his pious wish for his dear younger brother's success in the combat.

Behind the curtain some one cries for help as he is all too thirsty. Yudhiṣṭhira loses no time in making the Chamberlain usher the person in. There enters on the stage a demon Cārvāka by name. He has put on the dress of a sage. On his arrival, all rise to show their sense of veneration for him. He asks for water, gets himself seated and asks the king also to occupy his seat. Water is brought for the 'sage' who washes his feet with it but refuses to drink that water as it was offered by a *Kṣatriya* who must be losing many a relative every day on the battle-field. The visitor says that the shade and the cool breeze coming from the Sarasvatī were enough to enable him to have his fatigue removed.

He tells Draupadi's maid that fanning was *not* the *proper* courtsy to be shown to sages. Yudhisthira inquires of the sage what made the latter so full of fatigue. The sage answers 'curiosity so natural to sages makes me move round the Samantapancaka to witness the single combats of great *Ksatriyas*, to-day, however, due to extreme heat of the autumnal sun, I have come back without having watched to the end *the mace fight between Arjuna and Suyodhana*' The last phrase comes as a shock to Draupadi and Yudhisthira. The sage after some respite tells in so many words what Yudhisthira and others suspected viz., *the fight between Bhima and Suyodhana was* [already] *over* Yudhisthira and Draupadi fall into a swoon. The sage ascertains from the Chamberlain that his hosts are none others than Yudhisthira and Draupadi and observing 'O I have done a terrible thing indeed' he proceeds to tell the news of the calamity of a relative as briefly as possible and says' on the battle between Bhima and Suyodhana having started, quickly there arrived Balarama on the scene, the battle continued in his presence for a long period of time, but due to his partiality for Duryodhana Balarāma gave him a hint secretly and this was the end of Duryodhana's vengeance against Dus's'āsana's enemy' This unequivocal declaration of the end of Bhima's earthly existence by the sage throws both Yudhisthira and Draupadi into a swoon. The Chamberlain helplessly requests the sage to console the king The sage is only too anxious to convey the 'remnant of the story' to the king 'though warded off by Vāsudeva, Arjuna threw away his bow and taking the mace of Bhimasena began to fight against Duryodhana, Balarāma who anticipated Arjuna's fall took away Krsna along with him to Dwārakā.' Yudhisthira congratulates Arjuna on his having taken to the path that would enable him to follow his brother (Bhimasena) Draupadi faints away Yudhisthira imagines mother Kunti to be there before him and asks her to learn about the 'courteous conduct' of her son (Bhimasena) in going away to the other world, leaving Yudhisthira behind. He recalls that Bhimasena kept the earth at his disposal, that though offered as a stake while playing with dice, he did not become angry, that for maintaining his (Yudhisthira s) position, Bhima worked as a cook at a palace—these were

indications that Bhīmasena had endeared himself to the denizens of the heavenly world. Yudhiṣṭhira addresses Balarāma and asks him 'what path is this you have adopted in that you have turned your face away from me in this way?' He approaches Draupadī and tells her not to deceive him by fainting away. Drupadī regains her consciousness But from the words she utters it is evident that she is smitten with grief. She addresses Bhīma (whom she thinks to be there before her) and beseeches him to tie her mass of hair. She asks Buddhimatikā, similarly, whether 'her lord' had not made the promise in *her* presence. She wants the friend to get wreathes of flowers ready and to arrange her braid of hair. Immediately after this she recalls that her lord has left the world of the living 'I shall follow him who has gone only a little while ago'. She urges Yudhiṣṭhira *to enkindle the pyre.* 'You may carry out your duty as a *Kṣatriya* by attacking the one who deprived your brother of his life or you may do whatever you like' she tells Yudhiṣṭhira. Yudhiṣṭhira agrees to this. He instructs the Chamberlain to provide her with a pyre and then having given up the idea of using a bow and arrows against Duryodhana decides to follow in the footsteps of Arjuna by using Bhīma's mace to fight against the enemy The demon who is masquerading as a sage suggests to Yudhiṣṭhira that if the latter's mind was averse to securing victory over the enemy, *he could renounce his life anywhere*—that there was no point in going there where his brothers fought aginst Duryodhana. These words make the Chamberlain observe that the sage must have a demon's heart. The demon is apprehensive that his identity has been known by the old servant of the Pāṇḍavas He makes the most of a bad bargain by explaining that his only concern was that the afflicted royal sage he spared learning the other disaster that was sure to have befallen Arjuna, judging from the latter's absence of skill in the use of mace as a weapon. The unsuspecting king thanks the sage for the great affection he has shown in making the suggestion that the king desisted from going to the battle field. The Chamberlain is distressed to see His Majesty, comparable to a divine being, having decided to give up his *kṣatra* duty. Yudhiṣṭhira tries to explain that he would not be able to see Bhīma and Arjuna struggling on the ground in there throes Nor again could he bear the sight of

the enemy successful in his undertaking He tells Draupadī that so soon as the fire would be enkindled the two of them would throw themselves into it. Draupadī wants Yudhiṣṭhira to collect fuel and enkindle fire as she could not brook delay in seeing 'her lord' She is shocked to see that the very palace or royal family that she knew for years was now that 'her lord' was no more being avoided even by the servants. No-one was ready even to obey His Majesty. The demon observes that on the part of ladies from the Bharata family following their husband in death was only meet. Yudhiṣṭhira at last requests the sage to provide fuel for the fire. The sage knowing well that this was improper for a sage openly says that he could not wait just there though he decides to enkindle fire without being detected by anyone. As the last resort Yudhiṣṭhira has to fall back on self-help Draupadī wants him to make haste. There is a terrible blast of a conch that is heard from behind the curtain'. Yudhiṣṭhira asks Pāñcalī to give her last message to mother Kuntī and to her (Draupadī's) co wives. Both of them ask the servants to convey to Kuntī the sad news of the death of her brave son who carried her safely out of the house of lac. Yudhiṣṭhira wants Sahadeva to be told to save his life by all means, obey his brother Nakula and not to follow the eldest brother in death but offer libation to father Pāṇḍu. Draupadī's last message to her dear friend Subhadrā is that she should preserve by all means the child that was there in the womb of Uttarā 'Perhaps, he would offer drops of water to us, departed from here.' Yudhiṣṭhira is struck by the irony that when the whole big 'tree' was burnt down, as ill luck would have it, some unaccountable hope was being entertained in regard to that 'subtle sprout' thereof Yudhiṣṭhira asks the Chamberlain to leave for conveying his message to Sahadeva. The Chamberlain is deeply affected and leaves weeping that the forest of Kuntī's sons which would have given coolness to the entire earth was all but burnt down. Before the Chamberlain leaves, Yudhiṣṭhira gives him a message for Arjuna, if at all the latter survived 'do not be angry towards Balarāma, the brother of your dear friend Kṛṣṇa, repair to a forest, *lead not the life of a kṣatriya again*' The king and Draupadī vie with each other in consigning themselves to fire but later

Draupadī to arrange her hair that caused obstruction to her eyes. All hope of counteracting was over, according to him. But Bhīmasena says '*while I am alive, O Pāñcālī, the hair thrown into disorder by Dus's'āsana ought not to be arranged by you. I shall myself do it.*' Draupadī runs away in apprehension as she, like Yudhiṣṭhira and the Chamberlain, thinks that she is addressing *Duryodhana* Bhīma is surprised that Yudhiṣṭhira has embraced him closely having mistaken him for Duryodhana. 'Noble sir, be pleased, be pleased' he requests Yudhiṣṭhira Now does the Chamberlain draw near and announce gladly Congratulations on Your Majesty's meeting his younger brother, Bhīmasena, whose identity could not be known as his body was besmeared with Duryodhana's blood' The Ceṭī asks Draupadī to come back. Draupadī takes this to be one of the false consolations she offered to her Yudhiṣṭhira gets himself satisfied that the person he has embraced is his dear younger brother Bhīmasena, and none else, that Arjuna *is alive.* Bhīmasena asks *for a moment being granted* to him as much remained to be done even then '*I shall just tie up the hair of Pāñcālī with my hand sprinkled over by Suyodhana's blood*' The king permits Bhīmasena to go saying 'go' *let the poor one enjoy the festival of the arrangement of her hair* (*Veṇīsaṃhāra*). Bhīmasena inquires of the Ceṭī 'where is that Bhānumatī who used to mock at the bride of the Pāṇḍavas?' Bhīmasena asks Draupadī whether she remembers the promise he made before going to the battle field Draupadī answers 'not only do I remember, I *experience the fulfilment of it, thanks to the favour of my lord*' Bhīmasena shakes Draupadī's braid saying 'let this be arranged' Very significantly does Draupadī say 'my lord, I have forgotten this act—I shall [however,] learn it again through my lord's favour' *Bhīmasena arranges the braid* Behind the curtain there is a pious wish loudly expressed 'let the remaining *Kṣatriyas* those who have survived the fire of the great war-fare well.' Yudhiṣṭhira points out to Pāñcālī 'here is your arrangement of hair greeted by Siddhas moving through space.' Kṛṣṇa and Arjuna enter Yudhiṣṭhira salutes the former and embraces the latter He asks the lord 'how can one who has *seen* you suffer in the world, when on only meditating on you a person is able to get rid of all

APPENDIX–A

INDEX TO VERSES

APPENDIX–B

INDEX TO SUBHASITAS

(The numbers in the brackets at the end of the subhasitas indicate the pages of the text Where there are stanzas, reference to the same is made by indicating the number of the Act and the stanzas first Then follows the number of the page on which the passage can be found)

(1) अकुशलदर्शना अपि स्वप्ना देवताना प्रसादया कुशलपरिणामा भवन्ति । (30)

(2) अनुक्तहितकारिता हि प्रकाशयति मनोगता स्वामिभक्तिम् । (174)

(3) अनुल्लङ्घनीय सदाचार । (1 ,2)

(4) अप्रमत्तसञ्चरणीयानि रिपुबलानि श्रूयन्ते । (26)

(5) अवश्य वन्दनीयौ गुरू । (1 ,2)

(6) अहो मुग्धत्वमबलाना नाम । (,4)

(7) आशा बलवती राजन् । (V, 2? p. 149)

(8) उपक्रियमाणाभावे किमुपकरणेन । (136)

(9) उपेक्षिताना मन्दाना धीरसत्त्वैरवज्ञया ।
अत्रासिताना क्रोधान्धैर्भवत्येषा विकत्थना ॥ (III, 43 p. 93)

(10) कालानुरूप प्रतिविधातव्यम् । (14?)

(11) को हि नाम भगवता सदिष्ट विकल्पयति । (17,)

(12) गुप्त्या साक्षान्महानल्प स्वयमन्येन वा कृत ।
करोति महता प्रीतिमपकारोऽपकारिणाम् ॥ (II, 3 p. 31)

(13) ब्राह्मणा चरित स्वप्नो निमित्तान्युपयाचितम् ।
फलन्ति काकतालीय तेभ्य प्राज्ञा न बिभ्यति ॥ (II, 15 p. 42)

(14) तेजस्वी रिपुहतबन्धुदु खपार बाहुभ्या व्रजति धृतायुधप्लवाभ्याम् ।
(III, 2?, p 83)

(15) शस्त्र विनापि विषयादुरुविक्रमस्य चेतोविवेकपरिमन्थरता प्रयाति ।
(VI, 4 p. 16?)

(16) दैवायत्त कुले जन्म । (III, 37 p. 90)

(17) न किंचिन्न ददाति भगवान् प्रसन्न । (21?)

(18) न घटस्य कूपपतने रज्जुरपि तत्र प्रक्षेप्तव्या (136)

(19) न युक्तमनभिवाद्य गुरून् गन्तुम्। (152)

(20) न युक्तं सुहृद्व्यसनं विस्तरेणावेदितुम्। (181)

(21) न युक्तं वीरस्य क्षत्रियस्य प्रतिज्ञातं शिथिलयितुम्। (186)

(22) पुण्यवन्तो हि दुःखभाजो भवन्ति। (127)

(23) प्रकृतिर्दुस्त्यजा। (23)

(24) ब्राह्मणशोणितं खलु एतत्। गलं दहद् दहद् प्रविशति। (65)

(25) यदि समरमपास्य नास्ति मृत्योर्भयमिति युक्तमितोऽन्यतः प्रयातुम्।
अथ मरणमवश्यमेव जन्तोः.........। (III, 6 p 68)

(26) यद् देवस्त्रिभुवननाथो भणति तत् कथमन्यथा भविष्यति। (173)

(27) यावत् क्षत्र तावत् समरविजयिनो जिता हताश्च वीराः। (153)

(28) यावत् प्राणिति तावदुपदेष्टव्यभूमिर्विजिगीषुः प्रज्ञावताम्। (137)

(29) यावदयं संसारस्तावत् प्रसिद्धैवेयं लोकयात्रा यत् पुत्रैः पुनर्लोकद्वयेऽप्यनुवर्तनीयाः इति। (76)

(30) वक्तुं सुकरमिदं दुष्करमध्यवसितुम्। (89)

(31) धन्याः खलु गुरवः। (13)

(32) [भवति] सत्य सहायः साहसेषु। (V, 21, p. 148)

(33) स इदानीं स्निग्धो जनो यः पृष्टः परुषमपि हितं भणति। (41)

(34) सूक्तमिदमभियुक्तैः प्रकृतिर्दुस्त्यजेति। (83)

(35) स्त्रीणां हि साहचर्याद् भवन्ति चेतांसि भर्तृसदृशानि।
मधुरापि हि मूर्च्छयते विषविटपिसमाश्रिता वल्ली। (*I*, 20 p. 19)

(36) स्वपन् जनः किं न खलु प्रेक्षते। (29)

(37) स्वयं विश्राव्य नामकर्मणी वन्दनीया गुरवः। (152)

(38) हीयमानान् किल रिपून् नृपाः सदधते कथम्। (V. 6 p. 135)

APPENDIX-C (Metres in the drama)

There are in the Venisamhara 208 verses in all. Bhatta Narayana has used 18 different metres for the same. Below are given their definitions and schema and the part the metres play in Acts I to VI is indicated.

(१) वसन्ततिलका—उक्ता वसन्ततिलका तभजा जगौ ग

Scheme — — ⏑ — ⏑ ⏑ ⏑ — ⏑ ⏑ — ⏑ — —

Act I 7, 8, 15, 21 Act II 7, 12, 23, 26, 28 Act III 10, 12, 13, 15 21, 29, 30, 44 Act IV 5, 6, 8, 10 Act V 2, 3, 13, 16, 22, 32, 38, 42 Act VI 4, 9, 21, 22, 23, 30, 34, 35, 38=38

(२) पथ्यावक्त्रम्
A variety of the famous अनुष्टुप् } —युजोश्चतुर्थतो जेन पथ्यावक्त्रं प्रकीर्तितम्।

Act I 9 Act III 14, 36, 37, 41, 42 43, 46, 48, 49 Act IV 4, 7, 9, 11, 14 Act V 4, 6, 12, 15, 17, 19, 20, 23, 24, 25, 28, 31, 34, 39 Act VI 6, 10, 11, 14, 15, 29, 32, 33=37

(३) शार्दूलविक्रीडितम्—सूर्याश्वैर्यदि म सजौ सततगा: शार्दूलविक्रीडितम्।

Scheme — — — ⏑ ⏑ — ⏑ — ⏑ ⏑ ⏑ — — — ⏑ — — ⏑ —

Act I 2, 12, 24, 25 Act II 1, 2, 9, 13, 17, 20, 25 Act III 5, 9, 33 35, 47 Act IV 1, 12 Act V 1, 5, 7, 9, 10 Act VI 1, 7, 12, 13, 16, 17, 19, 27, 44, 45=33

(४) स्रग्धरा—म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम्।

Scheme — — — — ⏑ — — ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — — ⏑ — — ⏑ — —

Act I 3, 22, 27 Act II 19, 22, 27 Act III 7, 32 Act IV 2 Act V 26 29, 30, 35, 36, 37 Act VI 2, 8, 37, 39, 41, 43=21

(५) अनुष्टुप् or श्लोक—श्लोके षष्ठं गुरु ज्ञेयं सर्वत्र लघु पञ्चमम्।
द्विचतुष्पादयोर्ह्रस्वं सप्तमं दीर्घमन्ययो:।

Scheme · · · · ⏑ — — ⏑ | · · · · ⏑ — ⏑ —
· · · · ⏑ — — ⏑ | · · · · ⏑ — ⏑ —

Act I 13, 11, 16 17, 18, 19, 26 Act II 3, 4, 14, 15, 21 Act III 17, 18, 2?, 28, 31=17

(६) मन्दाक्रान्ता—मन्दाक्रान्ताम्बुधिरसनगैर्मो भनौ तौ ग्युग्मम्।

Scheme — — — — ⏑ ⏑ ⏑ ⏑ ⏑ — — ⏑ — — ⏑ — —

Act I 23 Act II 8, 11, 18 Act III 8, 11, 20, 23 Act IV 13, 15 Act V 33 Act VI 20, 25, 26=14

(७) शिखरिणी—रसैरुद्रैश्छिन्ना यमनसभलागः शिखरिणी ।

Scheme : ⏑ – –   – – –   ⏑ ⏑ ⏑   ⏑ ⏑ –   – ⏑ ⏑   ⏑ –

Act I 1,-10, 11   Act III 16, 19, 22, 25, 38, 45   Act VI 5, 28, 31, 40 = **13**

(८) मालिनी—ननमयययुतेयं मालिनी भोगिलोकैः ।

Scheme : ⏑ ⏑ ⏑   ⏑ ⏑ ⏑   – – –   ⏑ – –   ⏑ – –

Act II 16   Act III 40   Act V 21, 27, 40   Act VI 36, 43 = 7

(९) आर्या—यस्याः पादे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि ।
अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥

Scheme : I and III quarters 12 syllables each; II and IV quarters, 18 and 15 syllables, respectively.

Act I 4, 5, 6, 20   Act V 11-18 = **6**

(१०) हरिणी—नसमरसला गः षड्वेदैर्हयैर्हरिणी मता ।

Scheme : ⏑ ⏑ ⏑   ⏑ ⏑ –   – – –   – ⏑ –   ⏑ ⏑ –   ⏑ –

Act III 24   Act V 8, 41   Act VI 24, 46 = **5**

(११) वियोगिनी or वैतालीय or सुन्दरी —विषमे ससजा गुरुः समे सभरा लोऽथ गुरुर्वियोगिनी

Scheme : I & III quarters—
⏑ ⏑ –   ⏑ ⏑ –   – ⏑ –   –

II & IV quarters—
⏑ ⏑ –   – ⏑ ⏑   – ⏑ –   ⏑ –

Act II 5, 6   Act III 1, 2, 3 = **5**

The last three verses are written in the Māgadhī language. The metre in which they are composed is known as मागधिका. This latter shows some variations from the regular वियोगिनी.

(१२) पृथ्वी—जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः ।

Scheme : ⏑ – ⏑   ⏑ ⏑ –   ⏑ – ⏑   ⏑ ⏑ –   ⏑ – –   ⏑ –

Act II 4, 34   Act VI 18 = **3**

(१३) पुष्पिताग्रा—अयुजि नयुगरेफतो यकारो युजि तु नजौ जरगाश्च पुष्पिताग्रा ।

p 77   Verse   I and III quarters—
⏑ ⏑ ⏑   ⏑ ⏑ ⏑   – ⏑ –   ⏑ – –

p 82   L 7   II and IV quarters—

p 99   Trans.   ⏑ ⏑ ⏑   ⏑ – ⏑   ⏑ – ⏑   – ⏑ – –

p 103   Verse 2   Act IV 3 = **2**

(१४) प्रहर्षिणी—त्र्याशाभिर्मनजरगाः प्रहर्षिणीयम् ।

Scheme – – – ⏑ ⏑ ⏑ ⏑ – ⏑ – ⏑ – –

Act III 29 Act III 27 = 2

(१५) मञ्जुभाषिणी
or
सुनन्दिनी
or
प्रबोधिता
—सजसा जगौ च यदि म—भाषिणी ।

Scheme ⏑ ⏑ – ⏑ – ⏑ ⏑ ⏑ – ⏑

Act III 39 Act V 15 = 2

(१६) उपजाति
A mixture of
इन्द्रवज्रा & उपेन्द्रवज्रा
—स्यादिन्द्रवज्रा यदि तौ जगौ गः ।
उपेन्द्रवज्रा प्रथमे लघौ सा ।
अनन्तरोदीरितलक्ष्मभाजौ
पादौ यदीयावुपजातयस्ताः ।
इत्थं किलान्यास्वपि मिश्रितासु
वदन्ति जातीष्विदमेव नाम ॥

Scheme I & III quarters—
– – ⏑ – – ⏑ ⏑ – ⏑ – –
II & IV quarters—
⏑ – ⏑ – – ⏑ ⏑ – ⏑ – –

Act VI 3 = 1

(१७) औपच्छन्दसिकम्—पर्यन्ते र्यौ तथैव शेषमौपच्छन्दसिकं सुधीभि

Scheme I & III quarters—
⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑ – –
II & IV quarters—
⏑ ⏑ – – ⏑ ⏑ – ⏑ – ⏑ – –

(The metre differs from the वियोगिनी only in them having a long syllable added at the end of each quarter)

Act II 10 = 1

(१८) द्रुतविलम्बितम्—द्रुतविलम्बितमाह नभौ भरौ ।

Scheme ⏑ ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ –

Act II 21 = 1

ERRATA

p 5	L 4	for	न्त्वम...	read	र्न्त्वम....
p 6	Verse 8 L 1	,,...	विपान्न...	,,	विपाद्म...
p 13	L 13	,,	परिकम्योमसत्य	,,	पक्रिन्योपसत्य
p 18	L 3	,,	सपत्नीवगग	,,	सपत्नीवर्गेण
p 19	L 14	,,	ग्रामा प्राथ्यन्त ...श्रयते।	,,	ग्रामाः प्रार्थ्यन्त ..श्रूयते।
p 25	Verse 25 L 3	,,	...फले	,,	फल
p 27	L 4	,,	...सरयात	,,	...समयात
p 28	Verse 2 L 1	,,	आ शस्त्र...	,,	आ शस्त्र...
	,, L 2	,,	स्वापायात्र	,,	स्वापानात्य
p 29	L 8	,,	भूवैव	,,	भूवेन
p 36	Verse 9 L 1	,,	शिजिली	,,	शिथिली
p 38	Verse 12 L 4	,,	स्पीजने	,,	सपीजने
p 40	L 19	,,	नमावितनू।	,,	नभानितम्।
p 43	L 9	,,	अन्तगल्पातित	,,	अन्तगपतित
p 48	L 4	,,	पक्परज कट्टवी	,,	मरुपरज-स्टपी
p 60	Verse 3 L 2	,,	पुरुपसहस्र	,,	पुरुपमहस्र
p 62	L 24	,,	याज्ञसेन्न	,,	याज्ञसेन्या
p 67	L 7	,,	लज्जावगुण्ठाना	,,	लज्जावगुण्ठनानां
p 70	L 12 end	,,	पारिति	,,	पितरि
73	last line	,,	fie upon [all]	,,	fie upon *us* [all]
75	Verse 15 L 2	,,	यज्ञनमम्त्व	,,	यज्ञनमतस्त्व
77	Verse 13 L 2	,,	काश्चन	,,	कश्चिन
p 82	L 7	,,	सनापत्ये	,,	सैनापत्ये
p 99	Trans. L 5	,,	owing to in the	,,	owing *to the*
p 103	Verse 2 L 3	,,	दु.खान्यमप्य	,,	दु खाध्यानप्य

p 132	Verse 15 L 2	for	विनतोऽह	read विनतोऽह स्व
p 134	Verse 1 L 1	,,	शल्यानि	,, धृतराष्ट्रः-शल्यानि
p 138	L 7	,,	प्रति(at the end)	,, प्रति प्रतिरूप-मुपदेशम्।
p 141	Verse 8 L 3	,,	शातामात्मजा	,, शातमात्मजा
p 152	L 8	,,	अमुलङ्घनीय	,, अनुलङ्घनीय
p 153	Transl L 5	,,	salution	,, salut*a*tion
p 155	Verse 32 L 1	,,	मवन्तौ	,, भवन्तम्
p 157	V, 36, 1	,,	...पयत्यार्थः।	,, ...पयत्यार्थैः।
p 161	Verse 41 L 3	,,	स्फीतास्छोका	,, स्फीताच्छोका
p 164	L 5	,,	प्रिययावेद	,, प्रियमावेद
	L 7	,,	...म्यराकण	,, ...म्यरार्पण
p 166	Verse 6 L 1	,,	नर्नू	,, नून
p 169	L 28	,,	धार्तराष्ट्रपसद	,, धार्तराष्ट्रापसद
p 188	L 12	,,	माथेन प्रति	,, नाथेन प्रति
p 199	L 24	,,	तातस्त्वया	,, तातस्त्या
p 203	Verse 31 L 4	,,	दीघप्रवास	,, दीर्घप्रवास
p 206	L 12	,,	मूधजाः	,, मूर्धजाः
	L 12	,,	समीप	,, समीप
p 208	L 11	,,	कृतोऽप्यापि	,, कुतोऽप्यापि